The Instrumentalist

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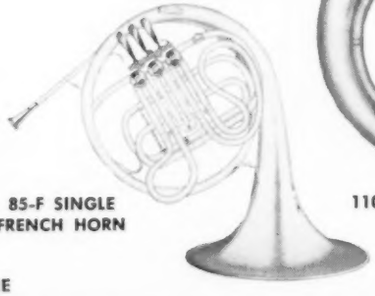

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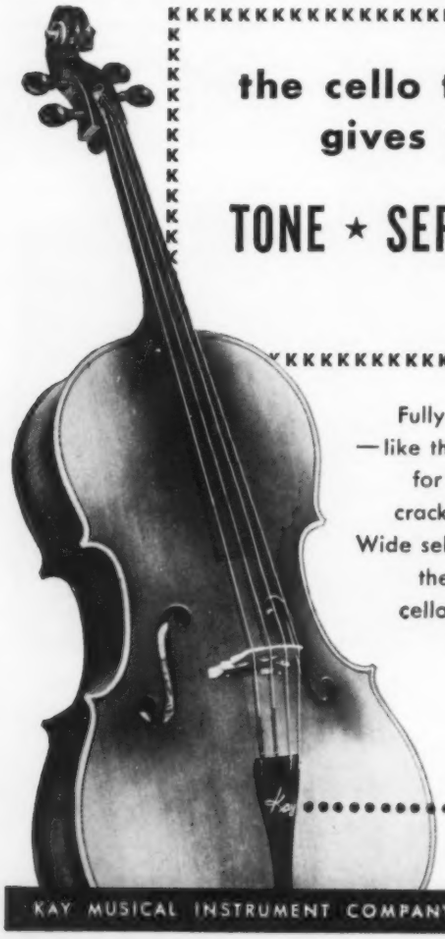

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The Association for the Advancement of Instrumental Music

It is the duty of the Advisors to assist in formulating the policies of the Association, especially those affecting The INSTRUMENTALIST. Suggestions for the improvement of the Magazine and the general promotion of instrumental music may be made through your nearest board member, or to the editors.

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SALUTATORY

With this issue we begin our third year of publication, with approximately double the number of readers of a year ago. Our subscription roster covers forty-eight states and fourteen countries on four continents. We salute you and our advertisers for helping to make this possible.

Material on hand ready for issues to come includes Research Studies on Brass Instruments, a copious Bibliography for Teachers of Strings, and a presentation of the Problem of the Dance Orchestra in High School Music Departments.

Now that the "Met" has announced its intention of going into hibernation, one of its outstanding instrumental soloists has tentatively offered to write on some of the finer points of technique and interpretation as applied to his instrument. Of course, if Billy Rose or some other "angel" takes over to streamline the Opera and prove that it can be made to pay its way . . .

We are especially proud of our new book by Richard Lee Schilling, "New Formations and Materials for the Marching Band," described in this issue. Largely contributed by our readers, the book represents nearly a year's work in assembling and editing. Incidentally, Mr. S. was one of the critics who helped devise our "I M C" football formation chart.

Those problems pertaining to the alto clarinet, the transposing instruments, viola staff notation, simplified flutes and clarinets, uniform systems of fingering and standardizing of the band score--these are not dead issues. There will be more to come.

Another new educational service this month is our "Instrumentalist Bookshelf." You order the books -- we'll deliver them by return mail.

A BAND-FOOTBALL SHOW for the OPENING GAME

KARL D. ERNST
Portland, Oregon

THE PORTLAND Public Schools annually have a unique opening football jamboree which brings eight teams and bands together in an evening of color and pageantry. This type of game is greatly appreciated by band leaders because it concentrates stress upon marching maneuvers on one evening instead of spreading it throughout the entire fall season. Because the audience interest in this game is high, sufficient revenue is received to materially aid the financing of the inter-school athletic program. Consequently, most of the remaining games are played in the afternoons without the necessity of admission charges or extensive band participation.

While this idea is most practical in a city school system, it may be used by groups of schools in a football league or schools representing various smaller communities, providing the distances are not too great.

Eight high schools are represented in the Portland Interscholastic Athletic League. In inaugurating the league schedule (late in September), eight teams, bands, student bodies, and parents gather in the 3200 capacity Multnomah Stadium on a Friday evening for two and one-half hours of colorful ceremony, suspense, and football. All eight teams participate in play during the evening but until actual game time no one knows which schools will be matched.

After an exciting draw during which a selected drum majorette selects a scroll from a car passing in front of the assembled teams and bands on the playing field, the scrolls are released in front of the grandstand revealing numbers from one to eight. Thus schools drawing numbers one and two are pitted against each other for one regulation quarter of football; teams number three and four play the second quarter, and teams drawing five and six, seven and eight play the third and fourth quarters respectively.

Each of these quarters of football is actually the first quarter of a real game which is concluded the following Monday afternoon on the home fields of four of the schools. The ball is placed in play exactly where it was at the conclusion of each quarter on Friday night. The draw of scrolls determines the schedule of the games for the entire season, for the schedule is drawn up ahead of time by number rather than by school.

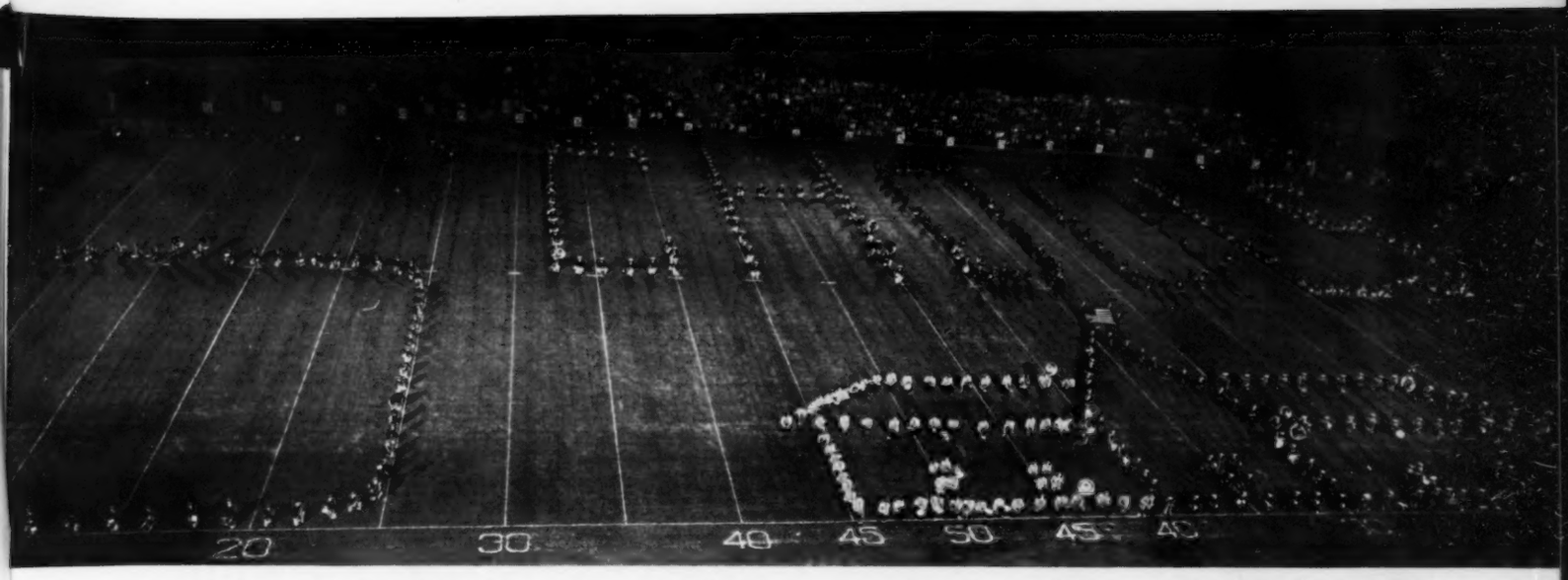
The Grand Entry

Preceding the draw and football game itself is a colorful entry onto the field by each of the eight bands, playing a march of its own choice. The bands cannot be seen until they are announced over the public address system, and the element of surprise and suspense adds to the effectiveness of the situation. They come to a final halt at positions between the ten yard lines and facing the sidelines, reaching from one ten yard line to the other. After the massed performance of a familiar march such as "Washington Post" or "Semper Fidelis" in which all majorettes are in action with twirling maneuvers, the field lights are darkened and each bandsman moves quickly into his place in massed letter or design formations. After a few seconds of blackout, the field lights go on and reveal the formation.

The blackouts are repeated several times depending upon the number of formations. In past years flashlights have been utilized in various ways and with different colors, usually revealing the final formation on the darkened field. Part of the spectacular nature of these massed formations is the fact that they are formed quickly in less than 15 seconds time. Approximately 500 bandsmen participate each year. During all of this opening ceremony, the entire attention of the spectators is upon the bands as there are no football players on the field at this time.

From the final formation with the darkened field massed bands and audience participate in the performance of the National Anthem, with spotlight focused upon the flag being raised to position. Following this, the bandsmen move immediately to positions on the side lines until they completely form the outline of the edges of the field in single file. Each team is then introduced over the public address system, making its entry by running single file led by its captain in front of the entire grandstand. The teams then form on the field on the various ten yard markers. After the last team has reached its final position, the band directors, drum majors, and majorettes form on the 50 yard line. At this point, the football field is completely outlined for the spectators with more than 500 bandsmen and team members. The contrasting hues of eight different school uniforms against the brilliant green playing field makes an extremely colorful picture.

The unusual plan described in this article may be used for any big game not too late in the season. It may be adapted to the needs of smaller schools, or a smaller number of schools. Your superintendent will no doubt approve.—ED.



Karl D. Ernst, Portland, Ore., combines eight bands in massed night football show (teams also play!)

The Theme is the Thing

Each year a particular theme is used upon which to center the formations. During the war years patriotic motives were used. During the past two years slogans such as "AMERICA'S FUTURE —YOUTH!" and "STRONG SCHOOLS— STRONG AMERICA!" helped to make the community aware of its responsibility to its youth. In the second slogan a schoolhouse was fashioned by bandsmen holding flashlights covered with red gelatin paper. This schoolhouse remained below the various words of the slogan to signify the school as the cornerstone and foundation of America.

After the drawing has revealed the opponents for the four quarters of football, the bands and six teams quickly clear the field, leaving teams No. 1 and 2 to compete in the first quarter. The entire preliminaries take less than 45 minutes and with fresh teams starting each quarter there are few timeouts. The entire evening of pageantry and sport requires not more than two and one-half hours.

Planning the Spectacle

The pre-game ceremonies are planned each year by the supervisor of music assisted by the various high school band directors. The fact that the game is played during the third week of school in September means that the general plans must be simple of execution and carefully and accurately drawn, for each school band director has only a few days to weld together into a marching and playing unit a band consisting of numerous young and inexperienced bandsmen.

Plans are drawn to scale on a series of diagrams with the assignment for each school indicated. Each school has an assignment which is an individual unit in itself, and the various bands can then rehearse their maneuvers individually. One massed rehearsal is held on the afternoon preceding the game.

A complete set of the detailed mimeographed instructions for administering this undertaking may be had without charge by writing to the author, Dr. Karl D. Ernst, Portland Public Schools, 631 Northeast Clackamus Street, Portland 8, Oregon.

MENC DIVISION CONVENTIONS

California-Western — Sacramento, Calif., April 10-13. Hotel Senator. President, Amy Grau Miller, Pasadena, Calif.

Eastern—Baltimore, Md., March 7-9. Lord Baltimore Hotel. President, Hummel Fishburn, State College, Pa.

North Central—Davenport, Iowa, March 17-19. Blackhawk Hotel. President, William B. McBride, Columbus, Ohio.

Northwest—Portland, Ore., March 30-April 2. Hotel Multnomah. President, Wallace H. Hannah, Vancouver, Wash.

Southern—Tampa, Fla., April 27-30. Hotel Hillsboro. President, Paul W. Mathews, Montgomery, Ala.

Southwestern—Colorado Springs, Colo., April 20-23. Antlers Hotel. President, Archie N. Jones, Austin, Tex.

SCHOLARSHIP FUND

Buy a copy of "The INSTRUMENTALIST ON PARADE," band march recently composed by Joseph Skornicka and dedicated to this magazine! When you do, you boost our scholarship fund. Half of Joe's royalties and an equal amount from the publishing profits go to help send a worthy student to a summer music camp. Order from your dealer, or from Boosey and Hawkes, Box 418, Lynbrook, N. Y.

CHANGING CURRICULUMS

Bradley University, Peoria, (Illinois) is opening a course in music business, according to an announcement by Kenneth V. Kincheloe, director of music. Typical vocational objectives will include retail music store management, piano and instrument selling, publishing, advertising, industrial music, concert and radio business, and other commercial lines which attract many directors and musicians because of the allegedly higher financial rewards.

Peoria, with a large population and many stores and factories, offers opportunities for students to serve apprenticeships under actual conditions. The full four-year course includes most of the standard music subjects.

The University of Kansas offers a new graduate course in music therapy, which will be called "functional music." Prerequisite is a bachelor's degree in music education or the equivalent. Work in hospitals is included. Dr. E. Thayer Gaston, chairman of the department of music education, will direct the course. Functional music, he states, is in increased demand in hospitals, industry, and for rehabilitation in schools.

It is the nature of instrumental music in its highest form to express in sounds what is inexpressible in words.—Wagner.

WOODWIND clinic

GEORGE E. WALN
Oberlin Conservatory

WOODWINDS and FOOTBALL

THIS is the period of the year when the high school and college band conductor is faced with a momentous task—a task which must be completed before the year's serious musical activities really begin. I refer, of course, to the appearances of the band on the football field. The problem of how best to use the woodwinds during these weeks is a serious one, and one, I believe, which merits consideration.

A few bands, of which Ohio State University is an outstanding example, eliminate the woodwinds completely from the football organization. The effective "Majorettes" band of the Cleveland Professional Football team uses but three or four. Whether good or bad, by far the large majority of bands use a large quota of woodwinds in the outdoor group. Most directors are agreed that the oboe and bassoon are concert instruments and are as much out of place on the march as the renowned musician who in the winter time came into the Grand Central Station in New York wearing white ducks and a summer hat. Either these players should be excused from marching, or they should take up the study of a second instrument which would lend itself effectively in the marching ensemble. Extra percussion players and saxophonists add considerably.

Placement

In the placement of the woodwinds on the march, the choice must be made whether to put them where they look the best or where they sound the best. Frankly, when placed where most bands march them, toward the middle and at the back, they serve little purpose other than to fill up the ranks. As the band marches down the street or down the field they simply will not be heard. And yet the band looks best this way. I will always remember my experience at Waco (Texas) while judging the Region VI marching contest: how the few bands who marched their woodwinds at the front of the band displayed a balance of tone and color which was easily discernible high in the stadium bleachers where I sat. They were the only ones which did have tonal balance. The large majority of the bands with the traditional marching formation (trombones in front) were completely dominated by the brasswinds and percussion. And yet, the arrangement of having trombones in front is undoubtedly the more spectacular to the eye. The question is whether we should hear the woodwinds in the marching band or merely see them.

Reeds for Outdoors

Quite often I am asked my opinion of plastic reeds for the woodwinds. My answer has to be qualified. There are good plastic reeds and bad ones, just as there are with those made of cane. Reeds of the same make and the same markings of strength do not run consistent in playing tests. Therefore the player must pick his reed. I heard a bassoonist not long ago testing twelve plastic reeds of the same make and the same marked strength. He found four which played satisfactorily. This ratio has been similar for me in playing the single reed plastics. My one unqualified comment in their favor is that for the football band they have the advantage over the cane reed of being more durable and being always ready to play (no wetting necessary). This is likewise an advantage for the reed player in professional work who doubles. Perhaps I should add that I still prefer the quality and playing resistance of the cane reed for my personal use.

Care of the Woodwinds Outdoors

Greater care should be exercised by students in their handling of the woodwinds particularly at games. The hazards, especially to the larger instruments, are great. Young players as a rule seem to be careless. For school owned instruments in particular, a sense of responsibility should be drilled into the students. Perhaps the most helpful plan is to require a money deposit to cover damage. All too often the player will lay his instrument on the chair or bleacher while he leaves for a "hot dog," only to find bent keys and broken parts when he returns. Dust, too, is particularly bad for the small padded instruments. It is surprising how small an amount of dust on a pad is required to prevent the pad from seating without leaks.

Exposure to Sun

Woodwind players should bear in mind the results which may occur on a bright sunny day if the instruments are left to lie in the direct rays. A slight warp in the mouthpiece facing is a fairly common result. Even the slightest warp will greatly injure the free playing qualities. If the player encounters trouble with squeaks and has difficulty fitting reeds to the mouthpiece to make it play freely, he may reasonably expect a fault in the mouthpiece lay. He should have it measured by an expert and probably refaced. The cost of refacing is seldom more than $2.00.

Another hazard from the direct sun is that wooden instruments are likely

to crack. If a slight crack is noted, the instrument should be sent to the repairman for pinning before the crack becomes larger. Equally dangerous to a wooden instrument is to take it from the frosty outdoors into a heated room, and particularly to set it near a radiator or hot air register. If the instrument is placed in the case before taking it inside, it will warm gradually in comparative safety.

Music Lyres

The lyre for holding the march folio is a necessary evil. It is easily broken and is a general nuisance. On the clarinet I prefer that the lyre be placed in the center of the instrument on the middle joint, not on the bell. Players should be warned not to screw the lyre into the holder with much force. Threads are easily stripped, and the holder is easily broken. For the flute, the wooden type lyre which is placed under the arm is preferred to the wrist type.

Quality in the Band

Unless great discipline is exercised, playing on the march tends to develop noisy and careless players. The Saturday afternoon radio can prove how badly some of the better known bands can sound on the athletic field on a cold Saturday afternoon. One hears overblowing, forcing, and sometimes distracting intonation. I hasten to add however, that I have myself played at enough games to know that the temperature has much to do with the pitch and quality of the group. In near freezing temperature there isn't a band that can play in tune. In spite of the temperature handicaps every director should attempt to keep the sound of the band uppermost in mind and pay more attention to the playing, with perhaps a little less concern for the maneuvers. In the case of some larger schools whose games are broadcast over the networks, I sometimes wonder if the directors have given any thought to the placement of their bands in relation to the microphone pick-ups. There are more people who are hearing the band on the air than there are persons in the stadium cheering for the maneuvers. Personally I sincerely hope that the bands of America will retain their identity as musical organizations and will not be swept into "competitive maneuvers" show business on the football field.

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The Grade School Instrumentalist

NOT JUST FEEDERS!

To make grade school instrumental training a complete experience requires the finest of teachers.

WILLARD L. MYER
South Bend, Indiana

MANY of us remember when instrumental music was strictly an extra curricular activity in most school systems. Modernization of educators' philosophies has resulted in a constantly growing place for instrumental music in the curriculum. We have now reached the place where we must bring our educational ideals up to the level of the technical standards achieved by our performing groups during the past twenty years of rapid growth.

The factors contributing to the advancement in prestige and usefulness of instrumental organizations in our schools and communities are too numerous to mention here. A question worthy of considerable thought, however, is this: Are our bands and orchestras accomplishing the objectives which might reasonably be expected of them as part of an educational curriculum?

Better Citizens

A positive answer can be provided only through a full and complete musical program that must essentially include solo, ensemble, and organizational performance of both orchestral and band literature. Our objective is to provide an experience that will be shared by all, in such a way as to produce better citizens through participation in organizations that (1) produce something beautiful to enrich the soul, and (2) train the citizen to respect and sympathize with the physical, mental, and emotional rights and reactions of his neighbor. Worthy skills and attitudes of adults and near-adults can be brought to their highest plane only when founded on the proper teaching of the young student.

All too often we have our senses so closely attuned to the public's pulse that our major effort is directed toward producing a show, with the result that nearly all of the emphasis and instructional skill in our work is placed on the teaching of the high school instrumental group, to the regrettable neglect of the grade school instrumentalist.

Means or End?

It is conceded that the high school group is more artistically satisfying to the instructor, but there are other satisfactions to be derived from grade school work that are richly satisfying. The young band or orchestra can and must be made a complete experience within itself for the student, and must be something more than just a training organization for the advanced groups. The use of the grade school group as a *feeder* for the high school instrumental group is only secondary in the true *educational* curriculum.

The musical excellence of some grade school bands bears ample evidence of the high type of musical performance that can be achieved with grade school groups. Even those of us who must start with less have the satisfaction of seeing the young student progress, and we are the recipients of most sincere gratitude from him and his parents. Is there a more appreciative person anywhere than the young student who has profited by our teaching and has been permitted to display his knowledge and skill before his parents and fellow students?

The often discussed question of "Tunes versus Exercises" is not actually controversial, since the common sense approach is the combined method of "Tunes *and* Exercises." In guiding the young student, we must always keep in mind the strong motivation derived from the satisfaction of playing a familiar tune or a new tune of a nature familiar to the student. Some technical problems, however, are most efficiently handled through the methodical and mechanical approach. The student must receive wise guidance as to time and effort, both technical and artistic, on both tune and exercise.

Participation

Planned assembly programs and concerts, or combined concerts with the high school band provide an outlet for that inherent exhibitionism. The student is frequently reluctant to assume the full responsibility of a solo, but all of them love to "show off" with the group. A planned series of assembly programs and concerts, if judiciously organized, provides progressive and definite objectives toward which the student may be guided. The objective of technical and musical artistry is sufficient motivation for the mature student, but is not grasped by the grade school musician. Therefore, the more immediate objective of displaying real accomplishments to parents and friends becomes the strongest and most practical motivating force to the grade school student.

Competition within the group is another method of stimulation that is very effective and may be carried out

Just As You Say!

What well known radio conductor pulled these: "Say, you there in that there chair, reverse yourself around!" and "Boys! Boys! For years I've been teaching you everything I know. And now what do you know? Nothing!"—*Woodwinds.*

In Springfield, Ill., Symphony Conductor Constantine Johns, raising his arms for the opening chord of *Faust,* dislocated his back, spent the next six weeks in the hospital.—*Time.*

Rossini, the Italian composer, while visiting France, learned that a group of wealthy admirers planned to have a statue erected in his honor.

"How much will it cost?" inquired the composer.

"Ten million francs," he was told.

Poverty-stricken at that time, Rossini chuckled: "How extravagant. For five million I'll stand on the pedestal myself."—Music.

In Phoenix, Ariz., hospital attendants ministered to Doris Elaine Edwards, who had thrown herself into a new dance routine and wound up inside the bass drum.—*Time.*

For I'm going to Louisiana,
With a band-aid on my knee.
He fell over the pressupuss,
Well, I must beyond my way.

NOT JUST FEEDERS!— through a challenge system, or scheduled try-outs. The most effective system is a combination of spontaneous challenges plus scheduled tryouts which bring the spotlight to bear on the loafer who is content to sit at the end of the section.

In short, the grade school instrumental music program is a challenge to the finest of teachers. Its development not only provides satisfying rewards for the teacher, but fulfills an educational ideal of enriching and broadening the young student's life *today* through performance of the highest type of music possible, both inside the school and in appropriate community functions.

Make your grade school instrumentalists well-grounded music lovers, and they will make a successful teacher of you.

Two men in an expansive mood were leaning on the railing of a boat. Said the first, "Yes, I'm rated as being the best swimmer in the world." Without batting an eye the second man replied, "And would you believe it, I'm the greatest piccolo player in the world."

Just then the boat hit a stray mine and sank. The two found themselves floundering together in the water.

Between mouthfuls of water the first man gasped, "Friend, I've got a confession to make. Do you know, I really can't swim a stroke." Replied the other, "Well, since you're being so doggoned fair about it, I've got a confession to make, too. I can't play the piccolo."—*Woodwinds.*

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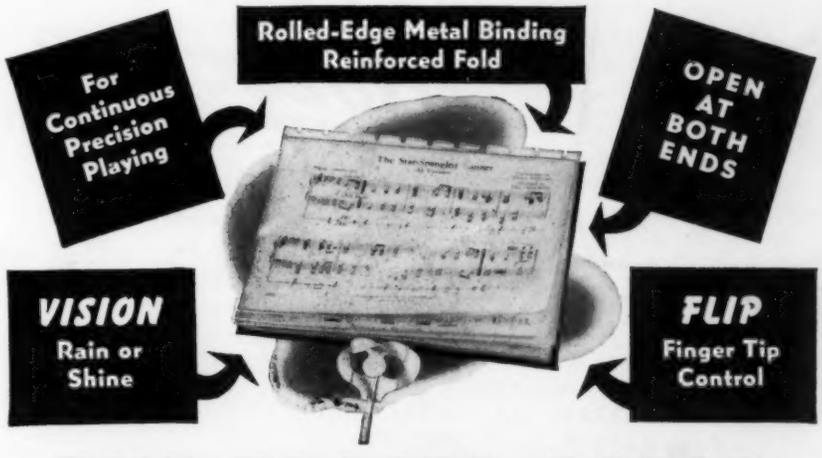
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BRASS clinic

TEACHING the TROMBONE

JERRY CIMERA
Northwestern University
As told to Floyd C. Ostlie

DURING the first lesson, the student should be shown how to put the horn together, how to hold it, how the slide works, and how to clean and oil it.

The instructor will then have the student put the assembled instrument to the naturally closed lips where the mouthpiece feels the best and "spit" some air into it. One should not confuse him with little details. In most cases, the students have the correct lip formation and find the best mouthpiece placement from the start. The lip formation is like that used in saying "M". The mouthpiece is placed approximately at the center of the lips, vertically and horizontally. In some cases teeth formations might not allow this and another place should be found.

In the beginning, the student should play about *mf*, wherever he produces the best tone; he must not blow too loudly. He should practice from forty-five to sixty minutes a day for the first three months. It is important that he be watched to check any bad habits. When he is in a slouching position, he will not breath properly. He should sit naturally erect, which will allow him to breath freely. His arms should be free from tension, allowing him to operate the slide freely. The cheek and lip muscles must be rather firm. The air stream is directed between the lips into the mouthpiece.

In blowing the higher tones, the lips must be tightened a little; the corners of the lips are contracted as in a faint smile. The center of the lips are brought together. The student may use a little more pressure on the high tones than on the low tones. This is permissible in the beginning. When everything seems to go along well, suggest that he use as little pressure as possible and rely more on the tension of the lip muscles. In so doing, he will eventually acquire easier attacks, clearer and richer tones, and lip flexibility. The less pressure, the better is the blood circulation in the lip and the greater is one's endurance.

It will be helpful to the student if the teacher can demonstrate some of the exercises on the trombone. He should not play along with the student to any extent, except in duets where the student is more or less on his own.

After Three Months

In addition to the material in a regular exercise book, the student can now be started on the four tone exercises in the keys of Bb, C, and Eb. For example, in the key of Bb, he will play low Bb, C, D, Eb, followed by C, D, Eb, F, and so on up to the student's top range, and then down in the same manner. These scale exercises are introduced in advance of the respective keys in the exercise book.

At this time he should also start lip slurring 4ths, starting on middle F up to Bb, and playing these slurs down in chromatics to low B♮, playing each pair of 4ths with the same position.

After A Year

Now, the student is usually able to start playing his scales softly the first time through and *mf* the second time through. These soft exercises will tend to make the lips more flexible. If the lip is inflexible, it is incapable of clean, soft, and delicate playing. Regardless whether the student has the technique for doing any delicate playing at this time, it is well to start the foundation for this type of playing. The longer one plays without doing any of the soft playing and scale work, the more inflexible the lips will become.

When the student is able to play the 3rd leger line G, he can be assigned the full scale on each step in any key. Example: In the key of A, play the scale from low A to octave up, then start on low B to octave up, and so on up until he reaches his top note, and then he plays down in the same manner in which he came up. This should be played softly at two speeds. The first speed should be played in slow half notes, and the second time through should be in slow quarter notes. When the student can play high Bb, he should play his soft scales in three speeds. The third speed is faster than the slow quarter note. After two or three years of playing, the soft scales should be played in four speeds.

High Tones

When the student is able to play up to the 3rd leger line G, he can be given several aids in executing the higher tones. As he reaches the F above the staff, it can be suggested to him that if he lessens the pressure from his upper lip, transferring some of it to the lower lip by either tilting his head up a little or his horn down and saying "tee" in his articulation, these upper notes will come a little easier. Likewise with the octave slurs when playing above F, he can apply the same principle by articulating "tah-ee", and tilting back his head, or horn down a slight amount. The "ee" articulation must be at least

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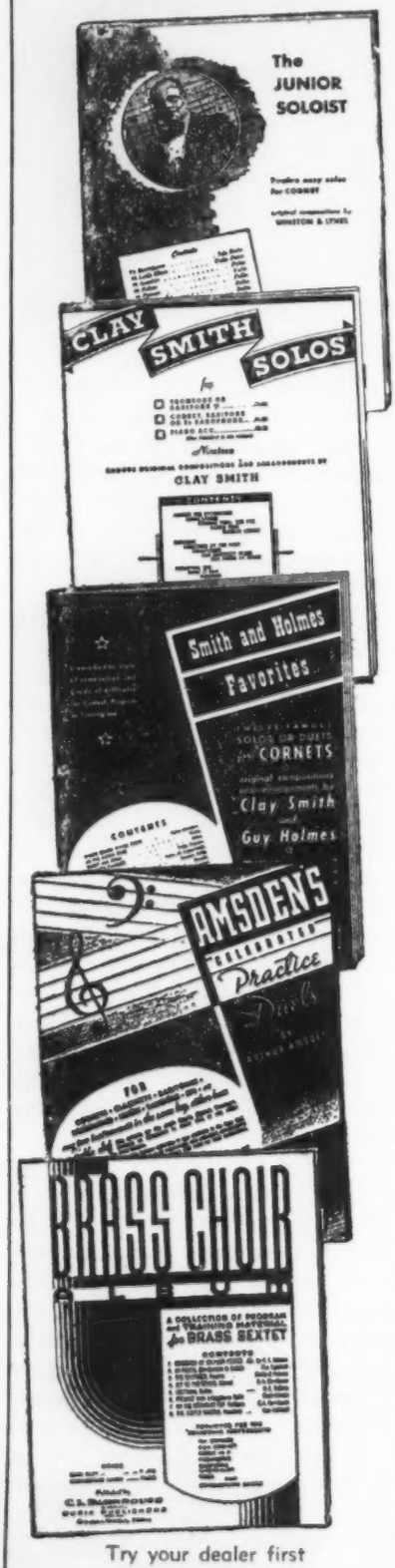

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as strong as the "tah" that precedes it. It might be a good idea to have the student say or cough out "ee" or "hee" for the sole purpose of teaching how the diaphragm works. This might not help him in the beginning, or it might not seem to him to be of any help. He must be informed that it takes time and practice before he will be able to do it exactly right. The tilting is usually overdone at first.

The Vibrato

After the student has played at least a year and can produce a good straight tone, he should start his warm up exercises with the slide vibrato on the regular scales of C, D, Db, and Eb, going up and coming back again. These should be legato, using the natural slurs where possible. (A natural slur is where the slide is pushed out when the next note is going up and vice versa, causing a clean slur). The slide is pushed back and forth about six times a second, traveling approximately three quarters of an inch above and below the position. In the first position, one encounters difficulty. He will either have to shake the horn in first position, or tune his trombone sharp (and thus play all positions farther out so that he will have room for the extra slide motion above the first position). Each scale should be played with eight, six, and four waves per note.

The lip vibrato may be used in the above vibrato exercises. However, the slide vibrato is easier to develop and is easier on the lip. With the slide vibrato it is possible to play a good vibrato even though the lip may be tired.

Crash Tones

After the vibrato and soft scales have been mastered, the loud or "crash" tones are introduced, using the overtone series of notes in all positions.

After this, the scale for the particular assignment should be played in full tone at a fast speed, but being careful to play every note in tune.

Lip Slurs

Next, the lip slurs in 6ths and octaves should follow. Each pair of notes is played with the same position, utilizing the alternate positions when necessary. The 6ths start from 4th line F up to D in 1st position, and follow down with all the positions, preferably

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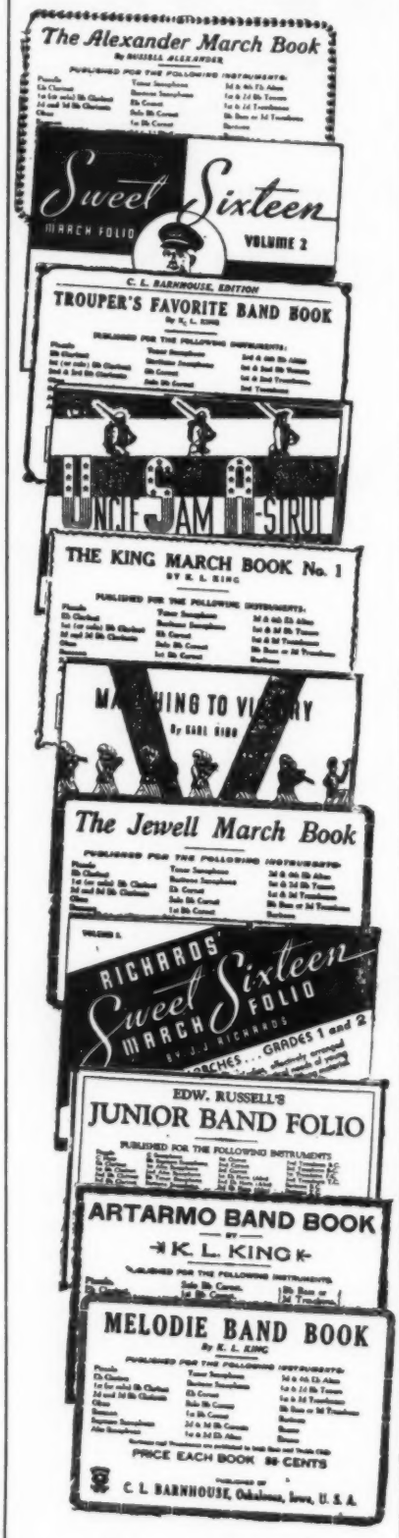

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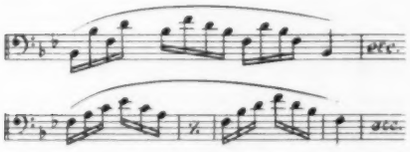
repeating each slur. The octave slurs start at B natural, 7th position, up to B natural. Each slur is repeated before going up to the next position. All these slurs are to be played softly using slow half notes—the foundation for slurs of all volumes. The octave slurs should be taken to the very top of the student's range. When the lip feels tired, there should be a three to five second pause, before putting the mouthpiece to the lips again.

Another good lip slur begins on the 1st position, fourth line F, up to octave F, down to D, and Bb. Repeat continuously as far as the breath and the lip will allow. The series is repeated down a half step each time, taking in all the positions.

When the student can do the above lip slur exercise fairly well, he may start No. 1, using all positions.

No. 2 is another lip slur exercise with position changes. Here the slide moves out against the increased tension of the lip, making a slur to the overtone above. The student is told to tighten his lip as he moves from 2nd to 3rd position and tighten again for the top note and then reverse the procedure, coming back to F.

These exercises are taken slowly, so that the pattern of tones becomes firmly established in the student's mind. If tried too fast, notes may be left out, be out of tune, or be uneven. These lip slurs are good lip building exercises, but it must be remembered that the first one is all the student can work on for a while until he shows signs that he is ready for more.

A more difficult lip slur exercise is the two octave lip slur from low Bb to high Bb, including all the between overtones: (F, Bb, D, F, Ab). This is repeated in all positions. The exercise must not be started until the student can play the high Bb with reasonable ease.

Alternate Positions

Alternate positions are used in slurring and to facilitate the playing of certain rapid passages.

In songs where the notes are sustained and slurred, it is best not to go

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beyond the 4th position with alternate positions. The tones for which alternate positions are used most frequently are D and F above the staff, in 4th position. Fourth line F should be taken in 6th when preceded by low C and followed by notes other than those in 1st and 2nd positions. In the slur from middle C up to D, the slide moves from the 3rd to 4th position (not 1st), producing a pleasing natural sounding slur.

In General

When playing rapid passages, the student must be watched to see that he moves the slide to the correct position on time without jarring the horn and without tensing the grip of the slide. The slide action comes naturally through both the arm and the wrist, provided the student doesn't grip the slide too hard or tense his arm.

The slide must be moved quickly, without jerking, so that it is at the proper position for the whole duration of the tone. In fast passages of 16th notes and staccato passages of 8th notes, the slide should not stop for the notes, but glide smoothly past the positions, timed with the articulation of the tongue. In such case, the notes are short enough so that they will not be blurred when the slide is in motion.

(A suggested list of materials by Mr. Cimera is printed elsewhere in this issue.)

MUSIC RESEARCH

A research study made at the University of Kansas by Marcus E. Hahn on the effect that music has on the quality and quantity of productive work in engineering drawing classes produced the following interesting results:

1. The presence of music had a significantly beneficial effect upon the tested subjects, from the standpoint of themselves and their productive work.
2. Classical music is more beneficial than popular. More work with fewer mistakes was accomplished with the presence of classical music.
3. The presence of music makes more enjoyable the work assigned.
4. It would be economically desirable to employ music for a majority of the time in such classes as the one tested.
5. The most beneficent factors in music for purposes of this kind are those of softness, rhythm, types that are lyrical, dreamy, unobtrusive, familiar, and slow.
6. The most annoying factors are loudness, vocal solos, and fast tempos.

The report on the above study was made by J. J. Weigand, editor of the *Kansas Music Review*.

String Players in Schools

RUSSELL V. MORGAN
Cleveland

EVERYONE knows that our string players are not as numerous nor as good as they were a few years ago, and we all are wondering why such a situation exists. I have studied the problem a great deal; and while I am sure I have no more specific information than many other people, I do have some suggestions as to the cause of this lack of violinists and players of other stringed instruments.

First: the lack of interest in homes. Many parents feel that the violin is not used to a great extent in musical performance. Such a belief is erroneous, but easily understood. As the only musical organizations they see are dance bands and stage units, we can easily understand why they feel there is little place for violin in present-day music.

A second reason is that the number of violin teachers who in past years made personal contact at homes for the building of classes has declined to a startling degree. There are now very few of these string teachers who go from house to house interesting parents in the musical education of the child through the medium of the stringed instruments. There are good teachers for the advanced and the artist students; but the number of teachers who, in the various neighborhoods, take upon themselves the problem of initiating study, has declined enormously.

The third, of course, is the ever-present appeal of the school band with its uniform and appearance at football games and many other public occasions where the orchestra cannot appear.

The fourth point is the definite fact that it takes longer for a beginner on stringed instruments to satisfy himself and his audience than it does for wind players. In other words, a much longer period of study must be pursued, with its drudgery and lack of artistic satisfaction, than with players of brass and woodwind instruments.

All four of these reasons combine to suggest why we find it so difficult to interest boys and girls in the same numbers as formerly.

The Cure

Now as to the cure. This isn't easy, and I don't believe that anybody has a complete answer for the problem. The schools are trying to help by starting beginning classes in strings at an early age in the elementary schools, with the thought of getting them over the first few months of difficulty, and then hoping that parents will become interested (as well as the children) and seek private instruction to carry on from these beginning stages.

Another point that we emphasize is to bring excellent string performance before the children whenever we can, so that they will come to realize how pleasing string music is.

Again, in our own elementary schools, every orchestra teacher, except perhaps one or two, is an excellent violinist—which means that most of the problems that plague the student in early steps can be handled with authority.

Modernized Techniques

The final step that would go far towards correcting the situation would be a strong effort on the part of all teachers of beginning stringed instruments to modernize our teaching techniques and methods. Let us, first of all, arouse the interest and good will of the child towards study, and develop teaching techniques that will eliminate much of the drudgery of technical mastery.

I realize we cannot eliminate technical study. It just can't be done. However, after the student's interest has been aroused and he has gained some little playing power on the instrument, then his own common sense begins to tell him of his need of practice on this problem or that, and we gain a degree of cooperation from the pupil that is essential if we are to go far in string instruction.

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MADDY RAPS OUR UNBALANCED PROGRAM

Dr. Joseph E. Maddy, president of the National Music Camp, Interlochen, Mich., recently issued a statement in which he criticized school administrators for "short changing" the children of America by failing to sponsor school orchestras as well as bands. "There are 100 orchestras to one band outside of the schools in America," he said, "while there are 10 bands to one orchestra in our schools." A band is a better school service organization, he admitted, but raised the question, "Are we justified in putting school service ahead of the educational needs of our children?"

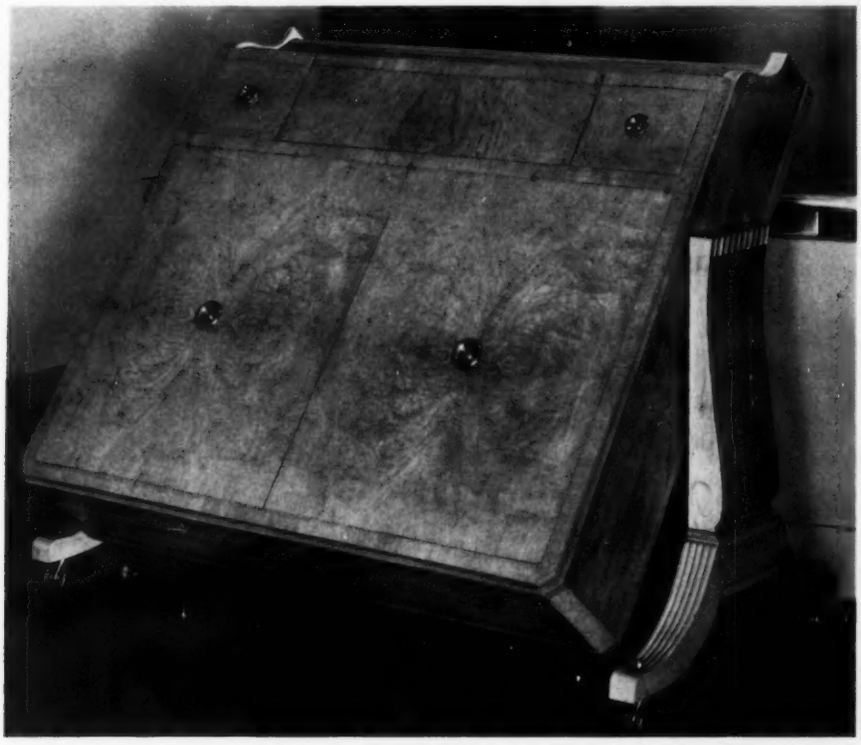
NSBOVA REDISTRICTED

The areas of the National School Band, Orchestra, and Vocal Association have been revised to allow for six instead of ten as formerly. The new divisions will be identical with the geographical divisions of the Music Educators National Conference. No attempt will be made to hold interstate final contests. The names of the new officers were printed on page 11 of our May-June issue.

Scrubwomen make more money at Carnegie Hall than composers do.

FOLDING PIANO SOLVES SPACE PROBLEMS

A new large parlor or stage-size piano has been brought out that "folds" up like an in-wall bed and stands flat against the wall when not in use. Known as the "tilting grand," its square frame permits the use of larger sounding board and longer bass strings. Obviously convenient in small apartments, it may prove popular with schools where stage room is at a premium. For the name and address of the manufacturer, send a post card to this magazine. Simply say "Tilting Grand Piano," and sign your name and address.



RAY DVORAK FINE

One of our editors called on Ray Dvorak in Madison. He has been recovering satisfactorily. As this is written, he expects to be back at work as usual as Director of Bands at the University of Wisconsin at the opening of the fall term. Dvorak expressed enthusiasm for the work of The INSTRUMENTALIST, and indicated his intention to pen an article for our readers in the near future.

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STRING clinic

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DOUBLE BASS *FUNDAMENTALS*

What the beginning bassist (and his teacher) ought to know

FRED OHLENDORF
Long Beach, California

THE SCHOOL bass violist is usually a violator in matters of good intonation, good tone quality, expressive and musical playing, and proper technic for his instrument. This is not due to the lack of interest in string bass playing. Rather, it is the fault of the school music director. Students can do a musically acceptable and technically adequate job if given the proper motivation and guidance.

The richness of tone which emanates from the orchestra is due largely to the low string tone. Good intonation and tone quality in the low fundamental tones will produce a richness of sound which is not possible without the string bass. There is no substitute for this instrument. Too many directors fail to hear their orchestras from the bottom up, nor do they develop the musical possibilities of the lower strings. Yet all strings have the same musical potentialities!

A well trained school bass player can play in tune, with good tone. He can play legato and staccato as does a good violinist. He can play rapidly as well as slowly, high as well as low. All the musical and technical possibilities of the violins and violas are possible on the string bass.

Directors interested and able to give their time to the string basses will find their efforts well repaid. Any musical student from the seventh grade up is qualified to play the bass. Previous musical training is helpful and talented pianists make excellent string bass players for the orchestra.

The author poses with some of his junior high basses. The "Bull Fiddle Beauty" *(Life,* July 5) had her training in the Long Beach schools. Other basses from L. B. who have made good are Suzanne Ailman (1st chair, Kansas City) and Marianne Chappell (Phil Spitalny).

Left Hand Technic

1. The first finger points up—the fourth down. A good reach is required to produce the whole step.
2. The second and third fingers are held at right angles to the strings. A slightly curved position is a must.
3. Half steps are produced by using the first to second or second to fourth fingers. Space first to second fingers and second to fourth fingers an equal distance apart. Whole steps are played: first to fourth finger.
4. The thumb makes contact on the neck opposite or slightly below the first finger—*never above.* Never let the thumb get around the neck.
5. Hold knuckles up in line with the finger board.

The left hand must be watched very patiently until the proper habits are formed. This will require time and practice. All future technical possibilities will depend on the foundation developed.

Right Hand Technic

For the German model bow, the following fundamentals are necessary:

1. Place the thumb, first, and second fingers slightly curved on the main stick. The little finger is held under the frog.
2. Keep elbow and arm relaxed and draw bow at right angles to the strings.
3. Make all bow changes with a slight wrist motion. For down bow, pull from the wrist—up bow, push.

Too often the true fundamental tone is not produced. One usually hears an

overtone which is caused by not setting the entire string into vibration. Experiment will determine how much pressure is needed for the attack or "bite." It varies with different instruments and strings. Be sure that the pressure is applied *before* moving the bow. The thumb *on* the stick has the strength to accomplish this all-important function.

The French bass bow is held much like a cello bow.

General Hints For Beginners

Because low tones are difficult to hear for correct pitch, familiar melodies and scales are almost an essential for the young bass player. They are a great aid for developing correct fingerings and intonation.

Beginning bass viol players can be taught in wind classes because the flat keys (F, Bb, Eb) are not unnatural to the instrument. One should never use the tuba part but have the beginner play from the trombone, baritone, or bassoon music.

Materials

The string bass student should be encouraged to study and present solos as well as to participate in contests and festivals. This does much to promote high standards of playing. Although we feel the need for more good material, many excellent selections are published and one can always find suitable cello, trombone, baritone, and bassoon numbers. The following numbers are a few very desirable ones:

A Prayer, Schlemuller, (I), C.F.
A Song, Schlemuller, (I), C.F.
Mummers, Merle, (I½), C.F.
Country Gardens,
arr. Isaac, (I½), C.F.
Jolly Dutchman, Merle, (II), C.F.
Caballero, Merle, (III), C.F.
Nautical Medley, Isaac, (III), C.F.
Sonatina, Andersen, (IV), C.F.
Ten Easy Solos for the Double Bass,
Heacox, (I-IV), Dit.
Lento and Zapateado,
Johnson, (IV), Fill.
Meistersinger, Die, Wagner, (V), C.F.
Gavotte, Bach, (VI), C.F.
Menuet, Bach, (VI), C.F.
Concerto, Capuzzi, (VI), B&H

There are excellent string bass methods published. Every player as well as director should know the correct fingerings and positions needed for the music being played. The Music Educators Basic Method, Books I and II, by Marcelli, and the Complete Bass Method of Simandl, will give the school students and teachers all the information needed for school music bass playing.

Von Bulow said, "By your basses ye shall know them."

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Most readers of The INSTRUMENTALIST rely upon this periodical exclusively for information and news, according to the results of a survey questionnaire submitted to several thousand subscribers last spring.

Of all national school publications, only 39% of our readers take magazine "A," 36% magazine "B," and 14% magazine "C." Of the non-school music magazines, the largest scorer was less than one per cent.

Our subscribers spend, according to the survey, $12,020,000.00 annually for instruments and accessories, and $1,915,000.00 for band and orchestra music.

Many of those returning the questionnaire offered constructive criticisms, chief of which was that this magazine should be published monthly.

Give us time!

HISTORY SAYS SO

The conductor and pianist, Hans von Bulow, was famous for his prodigious musical memory. When conductor of the small but excellent orchestra of the Duke of Meiningen, he not only conducted everything from memory but had his players perform whole symphonies from memory. One evening at a piano recital, his memory failed him during a long and complicated movement so that he came to a sudden stop. Vexedly he lunged upon the keyboard and shouted that the piano was out of tune. Thus while the poor tuner was trying to find which keys were off, von Bulow slipped into the green room, refreshed his memory from the score and reappeared to announce indulgently that he would now proceed.

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The Band and the Game

What and why is a band? For games or concerts? Can it do both?

MERRILL B. Van PELT
Cincinnati

"I GO as much to see the band as to see the game."

This remark is heard with surprising frequency from football fans. Not from just those whose knowledge of the game is small and to whom the band supplies a welcome diversion, but from real football enthusiasts who appreciate both the game and the spectacle. That bands add an invaluable and indispensable gala touch to the occasion is not to be denied. Furthermore, it should be recognized that by doing so they are only fulfilling the intent of their origin.

The band (a short term for band of music or band of musicians) was originally a heterogeneous group of instruments gathered together to supply march music and entertainment for the military, and to furnish aural attractiveness and ballyhoo for every type of gathering from traveling theatricals and coloseum contests to major church functions. Ever since this inception, circuses, carnivals, parades, and public gatherings of all sorts have depended upon the band to furnish aural and visual stimuli to enhance the spectacle. Give a man a show for his eyes, a band for his ears, a bag of popcorn or its equivalent for his tongue, and he is sure to make an enjoyable time of it. Such is human nature.

They Also Serve

The band, in essence, is a service organization. It always has been. Wherever a mobile and colorful music unit is desirable, especially out of doors, the band is in its element. Notice that its function on these occasions is to stir the pulse and arouse pleasurable excitement. Serious music of a contemplative type would be completely out of place. Marches, pep songs, patriotic overtures, popular tunes, musical comedy selections, and other types of spirited numbers serve the purpose much more adequately.

The uniformed band has a wider service use in school than the nonmobile and weaker voiced orchestra. Rallies, athletic contests, school and civic parades, find the band indispensable. Undoubtedly, this has served to starve interest in the orchestra on the part of a rank-and-file of pupils who want to participate where things are stirring. Perhaps an effective means of making the orchestra more attractive would be to have it take part in more activities of this type.

Dual Purpose

In addition to the band's important service uses, there is another side to its character. It is also a concert organization. Park band concerts were the prime musical fare of the American masses before the advent of radio. The school band has developed this facet of its character in order to fulfill its function in music education by instilling contemplative musical appreciation and providing a truly aesthetic musical experience. Thus we have an organization which must be both versatile and musical.

This duality of purpose seems to place some bandmasters in an awkward position. The service aspect demands of them a flair for showmanship which they deplore—and lack. They are prone to accuse their showmen colleagues of overemphasizing this feature to the neglect of sounder musical values, which may be a valid criticism in some cases. They lament, for instance, that it is not possible to take chairs to the middle of the football field and play a program of good music during the

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*Also published for Band and Orchestra as **"SWORD DANCE,"** Adaptations by Richard Mohaupt. Catalogs sent on request.

RUSSIAN-AMERICAN MUSIC PUBLISHERS, Inc.,
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half-time intermission. This suggestion is obviously unsound.

The Show's the Thing

Public and student body attend games for the sake of excitement, for the thrill of being partisan. The more excitement, the more successful the game. The spectacle is the thing. The situation is preponderately visual rather than aural. The band's function is to enhance excitement by aural stimulation and to add to the spectacle. This is certainly no place to offer delicately played concert music. Acoustics are not right. The whole mood of the occasion would be outraged. Good tunes may be offered as a part of the band show, and it must not be forgotten that any music, to be acceptable, must be played with due concern for pitch, balance, tone quality, and style. But basically, the show is the thing.

Another important consideration is that thousands of townspeople will see the band's football and parade showings who will not hear the concerts. If the showings are good enough to rouse public enthusiasm, these thousands will wholeheartedly, and even belligerently, support the school music program in all its ramifications and make possible its chief aim of performing and learning to appreciate fine music.

The Millenium

The dual purposes of the band are not irreconcilable. Bandsmen-pupils can and do perform the service part of their program with gusto, and at the same time work on their serious musical tasks. Adding their musical contribution to the enjoyment of thousands is a tremendously exhilirating experience and a part of the enthusiasm of youth. Bandmasters err seriously when they decry or detract from it. There are three months to the football season, leaving six or seven months for serious concert work. Can't this be made time enough? The bandmaster who lacks responsiveness to youthful mass enthusiasms deserves commiseration. However, he must resign himself to his fate by public demand. Humanity has always demanded its spectacles. When, by process of evolution, Man has overcome and surpassed his sensual cravings and satisfies himself with purely intellectual and aesthetic pursuits, then there can be concerts at football games —if there are football games.

OF KRYL AND THE CONCERT

When I was six years old I heard Buhumir Kryl play a cornet solo with his celebrated band. At that time Kryl was considered the world's premier cornetist.

More than a quarter of a century later (1945) I saw the same Old Master conduct a magnificent performance of his All-Girl Symphony Orchestra at Portsmouth, Ohio, where I was serving as high school band director. I met Mr. Kryl, had a nice chat with him, and persuaded him to speak a word of advice and encouragement to my band's first cornetist, Steve Combs, who by the way was a first class drum major also.

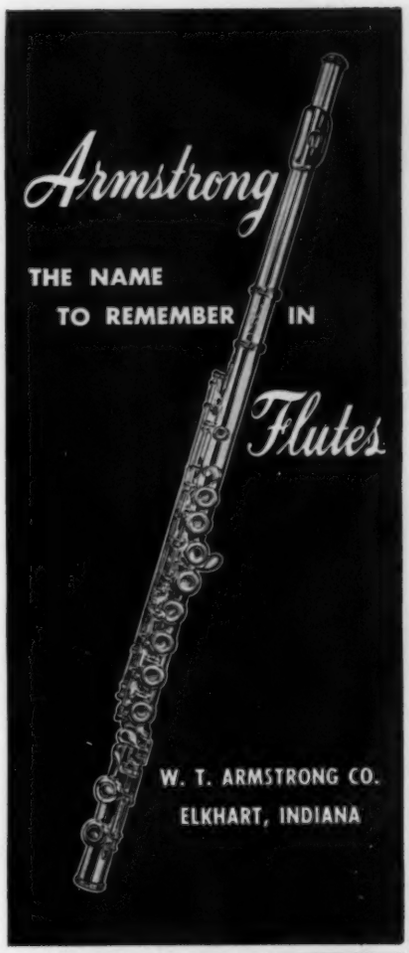
Steve was tickled but somewhat abashed in the presence of the great musician and he could only mutter "yessir" and scrape circles on the floor with his shoe-toe as the Cornet King handed down the artists gospel to him.

Said Mr. Kryl, "So you want to be a great cornetist, eh? Then listen to me, lad. You just practice and practice and practice."

Steve improved immeasurably thereafter. —Harrison Elliott, Andrews, So. Car.

—o—

I am a devoted lover of music. I give organs to churches, or help churches to get organs, because I am willing to be responsible for everything the organs say, although I could not be responsible for all that is said from the pulpit.—Andrew Carnegie.



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☆ ☆

As the temperature goes up, the pitch of wind instruments rises, while that of the strings goes down.

☆ ☆

To achieve interesting chords, stress the major third in major triads, the minor third in minor triads, and in dominant seventh chords stress the third and the seventh.

☆ ☆

Expression and interpretation can be taught!

☆ ☆

Never just play notes—always play music!

☆ ☆

Can your wind players start a beautiful pianissimo *without* the use of the tongue?

☆ ☆

Foot-patting is accepted by many of the best teachers as the most efficient means of teaching rhythm.

☆ ☆

It is better to have a poor clarinet with a good mouthpiece than a good clarinet with a bad mouthpiece. Both should be good.

☆ ☆

If it's not in tune, it isn't music!

☆ ☆

The reason most red-blooded boys of ten or eleven select brass instruments is because they make more noise than either the woodwinds or the strings. In later years some may regret this choice.

☆ ☆

Many excellent directors use a stool for rehearsal purposes. This does not mean that they do not frequently rise from it. Most professional conductors sit when rehearsing.

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Music should be selected according to the capacity of the idiosyncrasies of an organization.

☆ ☆

The amateur musician usually plays a triplet figure too fast, and often with too much accent on the first note.

☆ ☆

The amateur invariably *thinks* that a rapid passage is performed faster than it actually is.

☆ ☆

Relaxation means resting those muscles which are not needed for the task at hand.

☆ ☆

Every instrument is difficult or easy to play—it depends chiefly on the viewpoint.

☆ ☆

The average child can learn to play any instrument.

☆ ☆

For better intonation it is a good practice to teach "Raise the leading tone a little, play major thirds large —minor thirds small, push an accidental sharped note up and an accidental flatted note down a little, and lower the subdominant in dominant seventh going to the mediant of I."

☆ ☆

Within a section the players should be taught to consciously tune to the head of the section or to the solo part when played in another section.

☆ ☆

Some prospective beginners are afraid to select the clarinet or flute because it *looks* so difficult in contrast to the three valves of a cornet. This apparent simplicity is deceiving.

☆ ☆

A perfect sostenuto can be achieved by staggering or alternating the taking of breath by individuals within each section.

☆ ☆

Avoid the common tendency of amateur organizations to make a crescendo with every rise and a decrescendo with every lowering of the melodic line.

☆ ☆

The band or orchestra director may not live as long as the teacher of mathematics, but he will never die from monotony.

MODERNIZE THE MAJORETTES

STEFAN JONES
Andrew Jackson High School
Miami, Florida

WHILE band leaders are always working out new ideas for maneuvers, the majorettes still go on doing the same old things in the same old way. Their lack of precision contrasts with the smartly drilled routine of the band. It is every majorette for herself—each girl twirling, strutting, or turning cartwheels when and as she pleases.

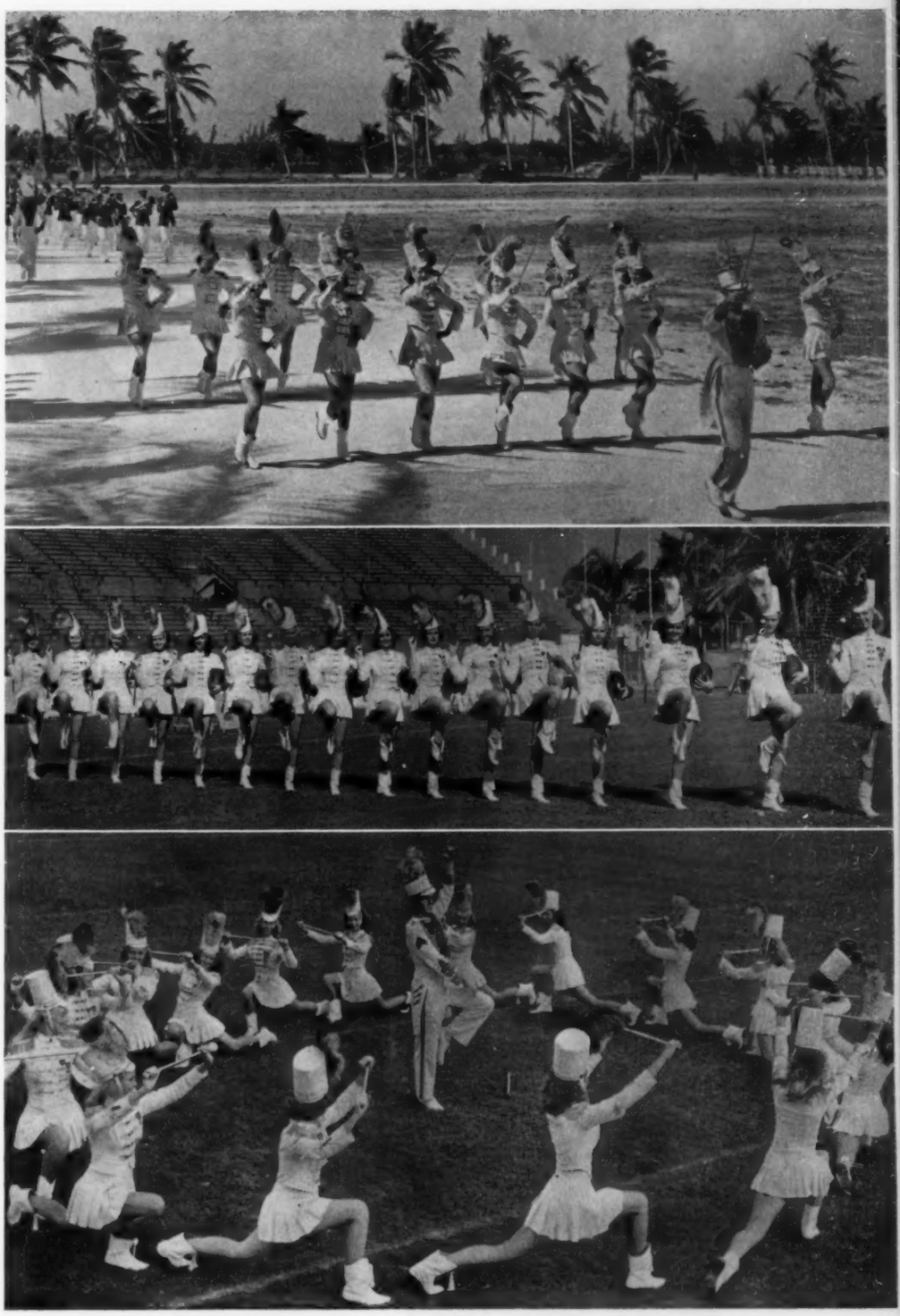
This failure to perform as a precision unit caused me to develop and introduce my "Dancing Majorettes" in the fall of 1944. This group does both twirling and dancing routines. The accent is on unison work at all times. Our only soloist is our assistant drum major. He is also our dancing drum major.

The "Jackson Majorettes" enter the field with eight girls in single file on either side of the band. On the fanfare, they move ahead of the band for the parade line-up. Another formation is the "V" for patriotic occasions. Occasionally the two lines are shifted to the rear of the band, which is effective especially for exits.

For the band's swing numbers, the majorettes dance in a circle in front, with the dancing drum major in the center. The band plays and dances in regular formation.

For Navy Day the band, using a single line formation, spelled out "U S N," while the majorettes did a hornpipe dance to the tune of the "Sailors Hornpipe." Many variations will suggest themselves to the director, but the accent should be kept on unison and precision.

One of our biggest improvements, we feel, has been the elimination of the old-fashioned rear-back strut and the hips-swinging walk. The majorettes move with the same graceful body alignment that dancers use. I do not, however, use girls who have made any special study of dancing.



Top: The sixteen girls march in front of the band. They avoid rear-back strut and hips-swing walk.

Middle: What one does, all do (and at the same time).

Bottom: Precision-unison dancing is a regular feature of shows.

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KEEPING UP WITH THE FOOTBALL PARADE

Here are more new football show suggestions—try, for instance, the use of color on the field!

CHARLES BOARDMAN RIGHTER
State University of Iowa

ONCE upon a time there was a school band director. His job was really a part-time arrangement which permitted him to earn a living by teaching "manual training," mathematics, or some other "important" school subject.

Then came the era of the music contest, and this band director became a full-time servant of the school. With the increased emphasis upon organized and highly remunerative athletics the glorified marching band came into the picture and our band director's job promptly became not a part-time job, not a full-time job, but a *double-time job*. Today he is not the servant of a department, or of a school, but of an entire community.

Competition among the schools within any one district or conference has become so keen, both athletically and bandwise, that the director must now devote a large part of his time to planning and preparing his gridiron shows. One rebel in the ranks summed up the trend rather neatly with the remark: "Why should I put on fancy football shows? The better they are, the more will be expected of the band at succeeding games."

He was right, of course; but there seems to be no way of stopping the sweep of public interest in gridiron pageantry. The director may as well accept the assignment and go along with the parade, doing his best to contribute something in the way of novelty, scope, or perfection of detail.

Since marching band ideas cannot be copyrighted, the director is at liberty to adopt and adapt the ideas of others. A give-and-take attitude on the part of the directors should, in fact, make the job easier for all. On the "give" side, here are a few ideas which have proved useful at the State University of Iowa during recent years:

The Balanced Band

The writer is a firm advocate of the "balanced" band; that is, the band which can be set-up in exact midfield in such a manner that there will be the same number of ranks (and always *full* ranks) on each side to the 50 yard line. This means, simply, that there be an *uneven* total number of ranks; but the usefulness of the device rests in the practice of utilizing the so-called "midfield position" as the starting point of most formations.* The virtue of this arrangement is best illustrated by pointing out the ease with which such balanced patterns as the heart, the diamond, and the monograms M and W can be formed from the midfield position. Under this plan, there are always plenty of "stand fast" guides to insure the success of the formation.

Sideline Entrances and Exits

Another distinct advantage of using the center of the field as a stage, and of maintaining exact balance in midfield, rests in the fact that entrances can be made from one or both sidelines, instead of from the ends of the field. This type of entrance directs the music *toward* the audience instead of toward a vacant end zone, and it eliminates the undesirable downfield march.

Even more effective than the sideline entrance is the sideline exit, especially if balanced moving patterns are employed. The technique of these exits is quite simple. It consists of planning from three to five exit files having approximately the same number of players, or at least the same number of players in corresponding files. For example, the file making an exit on the 50 yard line might include more or fewer players than the files which make their exit on the 40 yard lines, but these latter two files should be of equal length. The pattern exit can be used with almost any formation by the simple device of assigning file leaders, and by designating just which players are to follow each of these leaders. If the exit lines define balanced curved patterns in finding their proper exit yardline, so much the better. This exit pattern not only has the advantage of building an interesting climax but also of giving the home stand the benefit of good solid playing at the close of the routine.

That Downfield March

This is the most difficult thing that a marching band ever attempts to do. West Point precision and accuracy is required to produce anything even resembling straight ranks, equidistant spacing between ranks, and a unified halt. Actually, the West Pointers have all the advantages. They march in close order, they do not have to play instruments, and the straightness of their ranks is not checked every five or ten yards by means of white lines. With widely varying heights and proportions of players in the ranks of the high school band, the attainment of a uniform length of step becomes very difficult.

Perhaps the safest course is to avoid, so far as is possible, the straight-away downfield march. The sideline entrance and exit offers one solution, to which might be added what may be described as the multiple-file entrance from the end of the field. With this device, the ranks or files are combined according to a number of possible patterns to permit the entrance of the band in two or three files. These files can move downfield in parallel lines, or they can

*Note: See complete description of the "double header" band in "Gridiron Pageantry," C. B. Righter, published by Carl Fischer.

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describe curved patterns, crisscrosses, and the like; but the file technique serves effectively to break up the regular ranks which constitute such a stumbling block for even the best-trained organizations.

Use of Colored Streamers

Very ordinary pattern formations can be converted into quite sensational examples of showmanship by the use of colored streamers. For example, the Iowa Band will use this season for the first time, in connection with the heart formation, fifteen bright red streamers extending from the inside point of the heart to equidistant points in the outline of the heart. These streamers will be moved in opposite directions, in rhythm with the music, to represent the beating of the heart.

Varicolored streamers have also been used successfully in a sort of merry-go-round, or maypole, formation. In this stunt, the streamers are attached to a 15-foot center pole and extend out to the smaller of two concentric circles which rotate in opposite directions. Colored balloons, carried by the players in the outer circle and released at the climax of the routine, add greatly to the show.

The use of colored streamers has been made practicable by a relatively simple spool device developed for use by the Iowa Band. It consists of the following parts:

1. A round stick, one foot in length, which serves as a handle and a spindle.
2. The streamers, which are wrapped around sections of cardboard mailing tubes which, in turn, are affixed to the spindles.
3. A rack, to which one end of each streamer is attached, and in which there are a series of holes in which the spindles are placed.

The streamer technique should be used with a device of this sort which will make possible a quick unfolding of the pattern.

Colorguide Yardline Markers

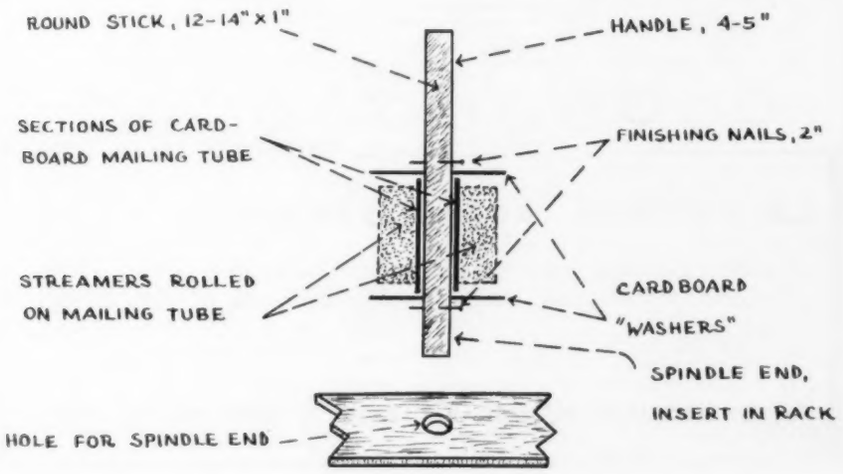
Another useful device has been the substitution of colored flags for the usual yardline numerals. They are placed every ten yards, on both sides of the field, and exactly on the sidelines. The complete set of eighteen flags, each attached to a metal stake, can be rolled up and carried in one hand. They are put in place just before the band goes on the field, and are removed as soon as the band has finished its routine. For ease in remembering the colors, red is used on the 50-yard line, white on the 40, and blue on the 30. For the 20 and 10-yard lines the school colors can be used. The advantages of the color-guide markers are that they are easy to see and that the *same* markers are available for drills, home games, and games on strange fields.

Most band directors have experienced the feeling of futility that accompanies the annual chore of outlining the season's football routines. New ideas are few, and far between. It is novelty, and originality, that pays off. But will the new idea work out successfully? Is it solid? Will it require more drill time than it is worth? These are but a few of the questions to which the right answers must be found. All too often, the final answers must await actual production of the routines before an audience.

The writer, for one, feels that there are still a great many undiscovered resources for the improvement and extension of gridiron pageantry. Growth will only result from dissatisfaction with old techniques and a willingness to experiment with new and different approaches to the ever-increasing demand for better showmanship.

EDITOR'S NOTE—To this end, The INSTRUMENTALIST has made available to its readers *"New Formations and Materials for the Marching Band,"* compiled by Richard Schilling. See detailed announcement elsewhere in this issue.

Invention of Arnold L. Oehlsen, assistant director of bands at Iowa U., makes possible the use of colored streamers.



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Arthur A. Hauser

ACOUNT of the number of different names used for violin parts revealed that sixteen different ones have been used in the past. In order to simplify this needless confusion, the Music Publishers Association of the United States decided several years ago to recommend a uniform nomenclature. The decisions agreed upon make it possible for a director to order orchestra violin parts and know what he will receive. The following terminology was selected:

1st Violin A—in easy music means first violin part in first position.

Advanced Violin—indicates first violin part not confined to the first position.

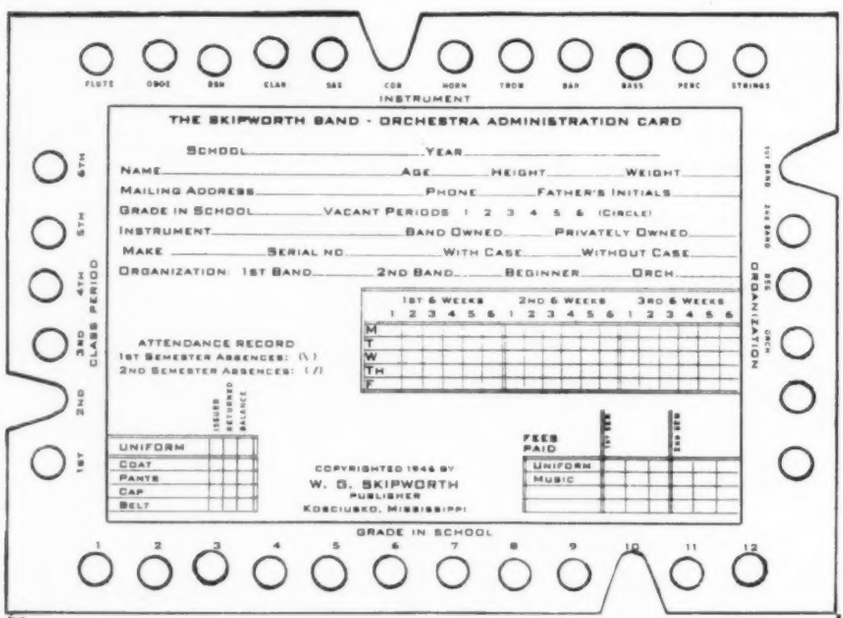
1st Violin B—means a filler or obbligato part which is not to be used when full instrumentation is available.

2d Violin—the regular second part.

3d Violin—a treble clef viola part to be played on the violin when sufficient violists are lacking. Some publishers are discontinuing this part. (Editor's note: A violinist can play the viola and the viola part *at sight* if the viola part is written with the mezzo-soprano clef.)

The essential violin parts, then, are: (1) Either the 1st Violin A or the Advanced Violin, or a combination of the two, and (2) the Second Violin part. The 1st Violin B and the 3d Violin parts have their special use as described.

This recommendation is followed by all members of the MPA (Music Publishers Association) and other publishers. Some music which was published prior to this recommendation may not immediately be changed over, as the task involved would entail endless and unprofitable work. As these numbers are reprinted, they will conform to the new nomenclature.



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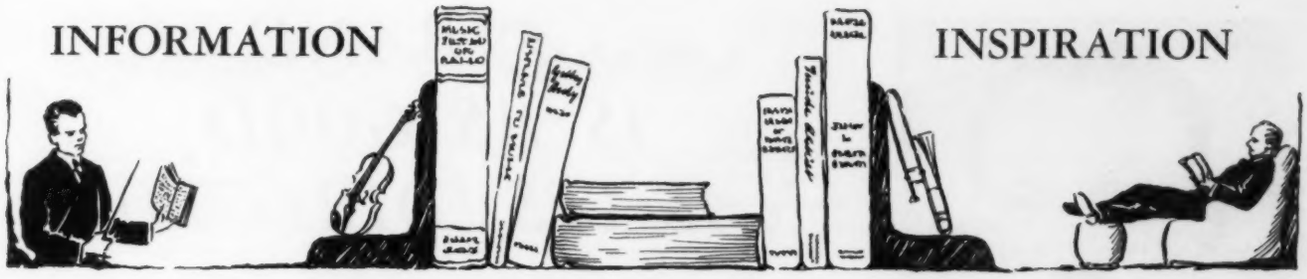


The "Instrumentalist" Bookshelf

"New Formations and Materials for the Marching Band," Richard Lee Schilling. 1948. The INSTRUMENTALIST. $1.35.

With the ink hardly dry, this manual of diagrams and directions promises to be popular. Most of contents was submitted as "prize" maneuvers by readers of The INSTRUMENTALIST. Over 75 stunts and drawings. Contents: Half-time Shows—Pageants—Stunts—Novelties—Multiple Band Shows—Lighting Formations for Night Games—Complete List of All Materials Available from All Publishers. 44 pp.

"Band Pageantry," Hal Bergan. 1948. Remick, Manual, $1.50; parts ea. $.40.

The author can back up the contents of this book with his own work. There is a minimum amount of repetition of what has thus far been published on band shows. Contents includes: Preparation for Football Season—First Rehearsal—Playing Rehearsal—Trifles and Perfection—Drum Major—Band Council—Justifying the Marching Band—5 Separate Pageants including Music. 72 pp.

"Gridiron Pageantry," C. B. Righter. 1941. C. Fischer, $1.00.

"Gridiron Pageantry" is a further indication of Righter's superiority and practicality. This book is hard to beat for a dollar. Contents: Raw Material—Band! Attention!—Routine—Repertory—Trade Secrets—The Double-Header—Plans—Pageantry—Microphone—Marching Along Together. 75 pp.

A NEW SERVICE

With this issue we offer another new service to our readers: The INSTRUMENTALIST BOOKSHELF.

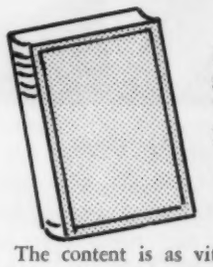
The books listed here have been carefully screened by our critics, and are recommended as most necessary for the instrumental director. Orders may be addressed to the office of this magazine. To save expense of billing, all books will be sent postpaid if remittance accompanies your order.

"Building A Show Band," J. Maynard Wettlaufer. 1948. Belwin, $1.50.

If development of a show band is important, this book is a requisite. Contains ideas of proven value, previously published as separate articles in The INSTRUMENTALIST and other magazines. Contents: Advantages to Students and Director—28 Rules—Uniforms—Mental Attitude—Transportation—Majorettes and Twirlers—Publicity—Formation. 59 pp.

"Band! At-ten-tion!" Mark H. Hindsley. 1932. Gamble, $1.75.

The same thoroughness with which the author prepared his Cleveland Heights High School band and the great University of Illinois band characterizes this book. Practical and to the point. For the very few band directors who do not own this best seller, "Band At-ten-tion!" is a necessary acquisition. Contents: Fundamentals of Formations—Officers and Commands—Conditions of Drill—Training Program (march, countermarch, turns, positions of instruments, etc.)—Parades—On Location—Moving Formations. 93 pp.



"Instrumental Music in the Public Schools," Theodore F. Normann. 1941. Ditson, $3.00.

The content is as vital and practical as when written only seven years ago. Used as basic text in many leading schools. Few will deny this is a "must" for every director's bookshelf. Contents: History—The Director—Elementary Grades—High School—Community—Class Teaching—Orchestras—Bands—Rehearsals—Strings—Woodwind—Brass—Percussion. 349 pp.

"Getting Results with School Bands," Prescott and Chidester. 1938. C. Fischer and P. A. Schmitt, $5.00.

Another fine work, the copyright date of which is no reflection on its value. Any chapter is enough to justify the book's place on your shelf. Much applies equally well to the orchestra director. Contents: Band as Subject in Curriculum—Inciting Interest—Tests—Five-point Band Curriculum—Beginning Bands—First and Full Bands—Sectional Rehearsals—Technic Classes—Solo and Chamber—Summer Band School—Band Administration and Personnel—Library—Instruments—Housing—Uniforms—Concert Programs—Contests and Festivals. 273 pp.

"Fundamentals of Drill," Carroll R. Dale. 1940. Gamble, Paper, $1.50; cloth, $1.75.

This book, like the one by Hindsley, has proved its worthiness by a large sale. Practical and indispensable. Contents: Positions and Executions—Steps and Marching—Column Movements—Routine and Formality—Maneuvers—Baton Signals—Contest Requirements. 79 pp.

A BAND IS AS GOOD AS ITS DIRECTOR

Not just notes and instruments, but generalship, too,—plus a touch of genius!

GERALD R. PRESCOTT
University of Minnesota

AMONG most bandmen there is a remarkable degree of agreement on just what a good band sounds like, but there are many differences of opinion on how a good sounding band is developed. Most men directing a poor sounding organization firmly believe that what they are doing develops players and organizations alike; in fact, most school men are very sure of their teaching approach and rationalize that they have not had sufficient time to prove themselves.

Last spring I heard a number of contest bands, and in many cases some leaders with less developed players had better sounding organizations than others with better players. It is poor taste to feature a weak horn section, for example, while an adequate trombone section sits idly by. The school band leader must know more band literature intimately than the professional because he must cleverly select programs which will challenge this adequate trombone section to just the right degree and at the same time encourage his weak horn section.

Instrumentation Top-Heavy

Many experienced band leaders never have a band which reflects the quality of their individual players because they do not use this talent wisely. Most of the band leaders I have heard distribute their parts so their bands sound top-heavy within each section. It is not a matter of mathematical distribution of parts; but it is essential to see to it that strong players are placed on all the parts. As a theoretical example, with a clarinet section of eight players on four parts, the best ones should be represented on each of the four parts with the weakest players on the inside of each stand. This is not only the best way to develop balance but is one of the fastest ways to teach the weaker ones and to develop more leadership among the strong.

Many have failed to teach the various styles of performance they use in their own playing; consequently, their organizations sound dry and meaningless. I am convinced that we have many teachers who, although playing well themselves, do not rate highly enough the importance of *correct style,* or have not mastered the ways of teaching it. An andante played like a march or vice versa, does not make sense. Correct tempo is essential; but if the right style is used, a satisfactory tempo usually will find itself. The correct tempo, however faithfully followed, but with incorrect style, will sound like the wrong tempo.

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From Our Readers

"Your magazine is TERRIFIC! It fills a very definite need in the instrumental music field, without a doubt. I am primarily interested in strings and orchestra work, and therefore am glad to see you do not slight that department. In one of your issues in which you published a cello article by Potter, you asked for responses. Let us have more of them. I am keeping all my copies on file for future reference . . . Incidentally, here in a small town (3300) we have a balanced instrumental program consisting of a high school orchestra of 55, a band of 60, and a mixed choir of 55."—James W. Barnes, Oakland City, Ind.

"I would hate to miss a single issue—as I have felt that the articles and departments of your magazine have been full of practical and useful material."—Karl Diettrich, Portland, Ore. (Orch. Chm., Region I).

"Your magazine from issue to issue affords me as much professional assistance as the instrumental conclaves we had before the war in and around Chicago, northern Illinois and Indiana."—Robert L. Jones, Julian, Calif.

"I want to express my appreciation of the magazine you are putting out. It is helpful and inspirational to all of us. I wish you would make it a monthly publication. It would be worth the difference in price."—Rollin Tuttle, Soperton, Ga.

"A wonderful aid in my . . . teaching . . . Will prove good reference material as time goes on. Just about every instrumental major who graduated from College (Fredonia State Teachers) with me is a subscriber."—Marilyn Schueler, Babylon, N. Y.

"Your magazine is a revelation to the music profession, especially instrumentalists! I surely appreciate access to such a wonderful book of information. I am going to keep each issue in the band room at school. The only improvement I might suggest would be to print The INSTRUMENTALIST monthly."—Mark F. Troxell, University of Richmond, Va.

"You have an excellent publication. Keep up the good work, and we will all benefit! The only change I would have you make would be monthly issues all the year round. I would be glad to see them."—Lloyd G. Fritz, Springfield, Tenn.

"I am enclosing check to take advantage of your money-saving subscription plan for one of the finest music publications that comes to my desk."—John E. Howard, Univ. of North Dakota, Grand Forks.

"I look forward to receiving each new issue. Your magazine is a real help to all band and orchestra directors. I save all the issues, and many times have referred to them for aids in my own work."—Henry F. Enzian, Westhampton Beach, N. Y.

"I enjoy your magazine very much. It is a help to all interested in public school music. The articles that appear in each issue have been a frequent source of information and reference throughout my work as Assistant Conductor of College Bands at Indiana State Teachers College."—George M. Graesch, Beloit, Wisc.

"I forgot to say how much I enjoy your fine magazine, and hope that it can be made a monthly in the not-too-distant future. I would be willing to pay more per year to make this possible."—Herbert O. Pepper, Gallipolis, Ohio.

"I feel that your magazine should be a *must* in the preparation of future instrumental students. It is full of excellent information."—O. Glenn Aiken, Duke Center, Pa.

"Congratulations on your fine magazine! It has become the instrumentalist's bible in this part of the country."—Robert M. Lint, Hillsdale, Mich.

"Your magazine has been a big help to me in this type of work, and you should certainly be congratulated for the high level of magazine plan upon which you operate."—Dorothy E. Means, RCA Building, Radio City, New York.

DEADLINE

List the items you wish to buy or sell in the Classified Shopping news of The INSTRUMENTALIST. Items must be mailed to us by the first of the month preceding our next issue.

One of our leading drum experts recommends that all snare drummers should sit while playing in concert. —"They should *add* to the music, not detract by catching the listeners' eyes. They should place the drum at the left side."

PRESCOTT—

Let me add one point. If you as a band leader were to move to another school, it would not take many rehearsals before your new band would begin to sound a great deal like your old one—good points as well as bad. The difference in bands is largely the difference in directors. This is our indictment and our hope.

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Since the recent publication of his very effective works for school band there have been many requests for instrumental music by the noted American composer, Dante Fiorillo.
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THE EFFECTIVE CONDUCTOR

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WOLFGANG KUHN
University of Illinois

WE OFTEN hear the thought expressed that the art of conducting should be regarded "as a performing medium", and "as a means of artistic expression".[1] The textbooks are full of admonitions for the young conductor to practice in front of a mirror until all movements are "simple, clear, and above all graceful".[2] It would be wrong to minimize this aspect of formal conducting; however, since the vast majority of students who are studying conducting will never lead a professional group of experienced musicians, but rather will lead various types of amateur or school organizations, one needs to place the emphasis on another aspect of this art. A formal conducting technique, however important, must in all instances be supplemented by an effective rehearsal technique, before it can lead to successful musical results. This implies that a good conductor must first of all be a teacher, and, in fact, as it has been pointed out, "The greatest conductors are the greatest teachers".[3]

We are constantly made aware of the high standards of performance and musical achievement which some conductors can command from their groups of musical amateurs. In the best sense of the word, these conductors are educators who, through their efforts as teachers, have elevated the standard of execution and musical understanding of their organizations from a mediocre level to something worthwhile.

"Talking" versus Results

A young conductor must realize that he is working with people, and that his function is essentially one of communication. The musical ideas which he finds in the score must be indicated and made clear to the individual members of his group. But in order to take care of the complex details which his task demands, a conductor must find ways and means which will bring about effective results in the limited rehearsal time at his disposal.

I am not speaking now concerning the planning of rehearsals, since these details are treated most effectively in most method books and in courses to which all young conductors and teachers in training have access. Rather am I thinking of the ways and means a conductor will use to implement these plans. To make plans is one thing, to carry them out effectively is quite another.

Individual conductors will solve their problems in their own ways. There are, however, some fundamental things which most of them observe in managing their organizational rehearsals. These principles can be found in any applied psychology text-book, but let us see how they apply particularly to group rehearsals.

Maintaining Interest

Two basic characteristics of young and amateur musicians alike are a love of activity, and a sense of accomplishment. To satisfy these needs means to keep the interest of the group as a whole, without which no musical accomplishment is possible. By meeting these legitimate needs, the conductor can lighten his task materially.

Often a sense of accomplishment is derived through the sheer act of keeping busy, though it is doubtful if this superficial feeling of accomplishment will bring about musical results. "Busy work" in that sense is, of course, to be condemned; but it does not lessen the importance of keeping the group playing or singing as much as one can during the rehearsal period. The group should be participating actively throughout the entire rehearsal period. If a stop is necessary it must be only momentary. The conductor must be ready immediately to give the direction, correction, or explanation, which is required to allow the activity of the

(1) Church, Norval L., "Conducting as a Performing Medium," Instrumentalist, Nov. 46.
(2) Bakaleinikoff, Vladimir, Elementary Rules of Conducting.
(3) Righter, Charles B., Success in Teaching School Orchestras and Bands.

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group to be resumed. The application of the old rule still holds; we learn by doing.

Specific Directions

While it is important that directions should be spoken in a pleasant, distinct voice which can be heard by all the members of the organization, it is more important that they deal with concrete details, and not with vague concepts. Once, when playing under a director in an amateur orchestra, I remember being told that, "the rhythmic feeling of this section was particularly bad—let's do it again." The orchestra, of course, repeated the passage, just as badly as before. Had the conductor in this instance offered such help as, "Shorten the sixteenth note after the dotted eighth," or, "Attack together," he would have given the members the kind of help they needed to articulate the rhythm correctly.

The conductor must think ahead of his group. He must also be a good diagnostician, and must be able to place his finger on the exact point of difficulty. But to point out the mistake, or the oversight on the part of the group is only half of the cure. The other half consists of suggesting an immediate remedy. Often through this kind of rehearsal technique the performance of the group is quickly improved, giving the members a real sense of accomplishment.

"Arms Up" While Teaching

When stopping a rehearsal momentarily to give directions, it is essential that the attention of everyone be held at a maximum. Many conductors have solved this by keeping their arms up while talking to the group. In this way everyone's attention is kept focused on the conductor, and playing can be resumed immediately after the directions have been given. This is recommended as a time-saving device, since it keeps the rehearsal going.

When stops are made it is also well to keep in mind that most students can focus attention on only one thing at a time. As a rule, therefore, only one major item should be mentioned before proceeding. There are exceptions, when it will seem expedient to include two or more related things. Yet in any case it is better to concentrate on improving a few things, rather than clutter the rehearsal with so many different points of emphasis that none can be carried through with absolute thoroughness.

Never Shout While Playing

In no case should a conductor fall into the habit of shouting directions to his group while it is playing. Not only is this taxing to the conductor's voice and nervous system, but may soon result in a group expecting this kind of encouragement before it will respond at all. Since it is impossible to communicate by shouting during a performance, a group brought up in this tradition may feel at a loss during the stress of a concert and be quite unresponsive to the conductor's motions.

A conductor, finally, must learn to compromise his own artistic conception with the practical, technical limitations of his group. He will need to recognize these limitations, to be sure, and as a teacher finds ways to improve the over-all technical ability of his players. But when he is concerned with the problems of working out an interpretation with a view toward public performance, a conductor must bring the organization along step by step until it can approximate his conception of an ideal performance.

From the Whole to the Parts

A group which is familiar with the whole structure of a selection will be more willing to spend time in working out details, than one who is not. A conductor should, therefore, start with an over-all reading of the composition before breaking it down into detailed sections. Whether he intends to use a stop-and-go procedure as outlined above, or isolate problems which need attention by devising special exercises for them, a conductor must sense when his group is getting tired and unresponsive as a result of too much detailed work. When this happens it is useless to push the group, and better to switch the attention to something else.

In discussing some of these elements it must not be forgotten that nothing will take the place of thorough planning. Every rehearsal must have detailed plans designed to reach an immediate objective. We have mentioned some of the ways in which the execution of these plans may be facilitated. Conductors faced with the practical problems of keeping a rehearsal "going" will wisely give considerable thought to the building of an efficient rehearsal technique.

COMPOSERS PRESS PRIZES

The Composers Press, Inc., publishers of Contemporary American Music, will sponsor two contests open to American Composers with a $25.00 cash prize for a first or second grade piano teaching piece, and a $25.00 cash prize for a first or second grade violin teaching piece. The winning compositions will be published, and the composers given a royalty contract. Contest closes January 1, 1949. For application blanks send to The Composers Press, Inc., 853 Seventh Avenue, New York 19, N. Y.

The Composers Press announces the winners of their sixth annual Publication Award Contest: "Passacaglia," quintet for clarinet, French horn, violin, viola and 'cello, by William Presser, director of music at State Teachers College, Florence, Alabama; "The Ninety-first Psalm," anthem for mixed chorus, by John Bradley, of Brooklyn, New York; Song, "Shed No Tear," by Henry Holden Huss, of New York City. The $100.00 cash prize was awarded Mr. Bradley for his anthem.

OVERTONES from DETROIT

Dr. Alexander J. Stoddard, Superintendent of Schools, Philadelphia:—"Music is no longer a frill. It is now one of the fundamentals in the program of the schools . . . an essential part of our educational program both from the standpoint of its financial support and its contribution to the growth of our people. . . . Music not only hath charms, but it is also big business today! . . . one of the major items in the nation's budget . . . The national budget for music education runs into the hundreds of millions of dollars annually . . . few subjects in the total school curriculum play as important a part relatively as does music."

Dr. Howard Hanson, Director Eastman School of Music, Rochester, N.Y.:—"This generally admirable document (the Harvard report) . . . becomes hopelessly bogged down in dealing with music and the fine arts. Apparently the committee had scant consultations with musicians . . . Their findings do not represent the opinion of the very excellent faculty of their own music department. . . . It is unwise and frequently impossible to separate appreciation from performance, scholarship from technic, knowledge from skill. In an art these elements are too closely related."

"Portia Facing Life"

Dr. Hanson decried the recent decision which makes it possible for large stations to broadcast simultaneously over AM and FM networks. "For," he said, "whereas formerly it was possible for the music lover to hear at least occasional broadcasts of recorded symphonic music over frequency modulation stations while the long-wave stations were broadcasting soap-operas, it is now possible to hear the same soap-opera over either AM or FM by simply punching a button. This is a tremendous development! It is now possible to hear 'Portia Facing Life' with greater fidelity than she has ever faced it before."

The London cabby was at least honest when he was hailed by a musician with a violin under his arm. "I say, cabby," said the musician, "take me to the B.B.C." "Are you one of them blokes what plays the Bach concerts every Sunday on the wireless?" asked the cabby. "I am, indeed," replied the musician. "Well then," said the cabby, "you can bloody well walk!"

SCHOOLS TOMORROW

In secondary education the next battle will be fought around the question of how to bring up to date the curriculums of the majority of the nation's high schools. The National Commission on Life Adjustment for Secondary School Youth, representing 9 national organizations will attempt an epochal job of casting out useless subject matter from American high school courses and introducing subjects needed for productive, happy citizenship. Far-reaching changes are contemplated, "because for the majority of our pupils the present courses of study are obsolete and inadequate." — *Educational Press.*

TROMBONE MATERIALS
Suggested by Jerry Cimera

There are many good exercise books available. Below is a suggested list of exercise books and solos in order from easy to difficult.

"Cimera-Hovey" elementary book, the first half.

"Walter Beeler Elementary"—trombone, first half.

"Cimera-Hovey" elementary book, the last half.

"Walter Beeler Elementary", the last half.

"Endresen Supplementary Studies."

"221 Cimera Studies."

"Vandercook Trombone Solos."

"107 Cimera Studies."

"Robert Mueller Book No. 3."

"Henri Weber Rhythm Studies."

"The Trombone Virtuoso"—advanced method by Simone Mantia.

"Clay Smith Solos."

"40 Progressive Studies" by H. W. Tyrrell.

"Solos by Cimera and Pryor."

"32 Etudes by F. Vabaron."

"Concertos by Cimera."

"34 Etudes by F. Vabaron."

"V. M. Blazevich Sequences for Trombone."

"Advanced Method for the Trombone"—Blazevich.

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Seventh Position Stravinsky

Composer Stravinsky, 66, living in Hollywood without being a part of it, is one of the greatest living composers (others are Sibelius 82, R. Strauss 84, Prokofief, Shostakovich, and Schonberg). *Time* magazine recently (July 26) pictured Mr. S. on the front cover and devoted a number of pages to him and his work. He does not like to write movie music. "In a voice like a bass trombone with the slide all the way out," he says, "I cannot submit myself to their rules and laws. . . ." So now it is "7th position Stravinsky!" (We wonder when someone will write that a voice sounds as vibrating as the E string of the double bass or the low rattling tones of the contra-bassoon?)

The Chicago Symphony Orchestra board, turning a deaf ear to all protests, allowed the termination of Artur Rodzinski's contract to stand. His successor will not be selected for some time. Guest conductors chosen for the season include Bruno Walter, Fritz Busch, Pierre Monteux, Charles Munch, Eugene Ormandy and George Szell.

Serge Koussevitzky, 73-year-old conductor of the Boston Symphony, has announced his impending retirement. Alsatian Charles Munch will succeed him. How come both of these conductors, as well as many others, married wealthy women? (Mrs. M. is the daughter of a Swiss condensed-milk millionaire).

Bands on the Air

Symphony orchestras on the air are a dime a dozen (well, common), but good bands are rare. Something should be done . . .

Anyhow, the *Morton Gould Symphonic Band* has made an album for Columbia containing some Gould originals, some Prokofief, Grainger, Lang and Sousa. Gould is "slipping"—threatening to like bands better than orchestras. Your bands will probably like this album, titled as italicised above.

And some excellent Boosey & Hawkes band records have been brought from England for local radio band programs. Your community station may secure them for a nominal fee. Write Kasper-Gordon, Inc., 140 Boylston St., Boston 16, Mass. Or you can buy the records from Boosey & Hawkes, Lynbrook, L. I., N. Y.

Popular music, after all, is only familiar music.—Theodore Thomas.

TELEVISION IN CLASS?

Sets are on sale at from $169.50 to $1195. A half-billion dollar industry is promised. Programs will sell, they say, 30 million dollars worth of goods in Chicago territory this year.

Our editors have a little side bet as to what prominent band-orchestra director will be the first to televise instrumental technique.

WOMEN IN MUSIC

In the professional orchestras it's still a man's world, but the women are crowding in. There are 155 women in the 17 major symphony organizations, according to an article in the June (1948) issue of the *International Musician*. Of that number, there are 66 violinists, 26 harpists, 40 on viola and lower strings, 21 in woodwind, 5 in brass and 2 in percussion.

Of the 200 orchestras of not-quite-major status, the percentage is much higher, running from one-third women, as in the case of the Duluth orchestra, to 100 per cent with the all-woman orchestras. How do they get in? By being better than their male competitors, they say.

WHEN DIRECTORS MEET—

The next time you find yourself meeting with a group of directors, do yourself and us a favor by saying a good word about The INSTRUMENTALIST. Why? Because the value of this magazine will increase with size and frequency of issue, which in turn depends upon the number of readers.

Never judge a composition on a first hearing; for what pleases extremely at first is not always the best, and the works of the great masters require study.—Schumann.

Music is a shower-bath of the soul, washing away all that is impure.—Schopenhauer.

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State College, Fresno, California

THERE is an old, true saying, "One picture may be worth a thousand words." We are all aware of the way in which teaching films speeded up the learning processes in World War II. *Coronet* Magazine in 1946 produced instructional films which were shown to more than ten million pupils.

Films for teaching purposes should be shown in the classroom rather than the auditorium. Pupils should understand that the showing is instructional—not for concert purposes. A short written examination at the conclusion will help to cinch this point—at least for the next time.

Large school systems purchase their films. Smaller institutions rent them. Prerequisites to successful film-teaching are, aside from a suitable room: a good projector, a good operator, a good curtain, and a well-prepared-in-advance director-teacher. The allegedly poor sound track of many teaching films may be due as much to faulty equipment and lack of adjustment as anything else.

Try These Films

Instruments of the Orchestra; 20 min.; 16mm.; B&W; BIS. Service charge; rental, $2.00, EPC. Sale, $37.50.

Dr. Malcolm Sargent directs the London Symphony orchestra in the playing of "Variation and Fugue" on a theme by Purcell, and acts as commentator on the various choirs of the symphony. Not recommended for introducing music to youngsters, but fine for grades five through twelve, for those already playing. Fine sound track; good music well played; very human, to child's level; English accent of Sargent distracting; unfortunate use of terms in describing tone production.

Instruments of the Orchestra; 8-10 min.; 16mm.; B&W; EB. Rental or loan various libraries. One reel each: Symphony, String, Woodwind, Brass, Percussion.

Reviewed in The INSTRUMENTALIST; Jan.-Feb., 1947, page 40. This film ranked first is the film questionnaire conducted by Mrs. Helen Dill. Used by 75% of those reporting. This original series has been revised and is a standard in films. Useful, inspiring, a good source of fine music well played.

Musical Instruments: The Strings; 10 min.; 16mm.; B&W; TF.

Shows the construction and use of the violin, viola, cello, double bass. Solo and ensemble performance shows tonal contribution of each. A string quintet arrangement is used for this sequence. Upper elementary and secondary.

Emanuel Feuermann, Cellist; 10 min.; 16mm.; B&W; AF.

This fine artist plays "Rondo," Opus 94, Dvorak, "Spinning Song," Popper. Fine teaching aid. Grades 4 through 12.

Mildred Dilling, Harpist; 10 min.; 16mm.; B&W; AF.

"The Fountain," Zabel; "Fireflies," Hasselmans; "March of the Men of Harlech." A very useful film on this neglected instrument.

Youth Builds a Symphony; 26 min.; 16mm.; color; NMC. Loan free.

Camp life, sectional rehearsals, famous conductors at work. Recreation shots. Band, orchestra, and chorus at work. Excellent for general enjoyment of the summer music camp idea, music, and youth. Was rated second for use in questionnaire conducted by Mrs. Helen C. Dill, Chairman MENC Committee.

Symphony of Young America; 22 min.; 16mm.; color; NMC. Loan free.

A newer film along the same lines as "Youth Builds a Symphony." Well worth showing. Enjoyed in grades 4 through 12.

Exploring Talent at Interlochen; 25 min.; 16mm.; color; NMC. Loan free.

Shows the talent-finding program of the Junior division of the camp. Appeals to boys and girls from the fourth grade up.

Key to Film Producers and Distributors

AF	Artists Films
BF	Brandon Films, Inc., 1600 Broadway, New York 19, N. Y.
BIS	British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.
EB	Encyclopedia Britannica Films, Inc., 20 North Wacker Drive, Chicago 6, Ill.
EPC	Eastin Pictures Co., Davenport, Iowa
IPC	Ideal Pictures Corporation, 28 East 8th Street, Chicago 5, Ill.
MB	Mayer and Burstyn, 1481 Broadway, New York, N. Y.
NMC	National Music Camp, Interlochen, Mich.
TF	Teaching Film, Inc., 88 Lexington Ave., New York, N. Y.
TFC	Teaching Films Custodians, 25 West 43d St., New York, N. Y.

Local Sources: County and state offices of education, state universities and colleges now have film libraries. For the most economical help and quickest results, contact the film source nearest you. Plan a year ahead.

SUCCESSFUL CAREERS IN MUSIC

Copyright, 1948, Martin Band Instrument Co., Elkhart, Indiana

The story of cornetist LEONARD B. SMITH outstanding Martin artist

This is the true life story of a famous American musician... published by the Martin Band Instrument Company in tribute to his artistry and to the high standards of music education in America which made his career possible. Reprints for school bulletin boards available on request, from Martin or your Martin dealer.

1 Leonard received his first cornet as a Christmas present in 1923, when he was just eight years old. Bright and shiny, it cost exactly $12.

2 That cornet soon became a familiar sight to the neighbors in Poughkeepsie, N. Y. Hardly a day passed that Leonard and his pals didn't stage a "circus parade."

3 Because of his evident interest in music, Leonard's dad soon bought him a new silver plated Martin, and began taking young Leonard to New York City for lesssons.

4 When Poughkeepsie organized its first school band, Leonard became one of its charter members. Here is where Leonard got started on the road to true musicianship.

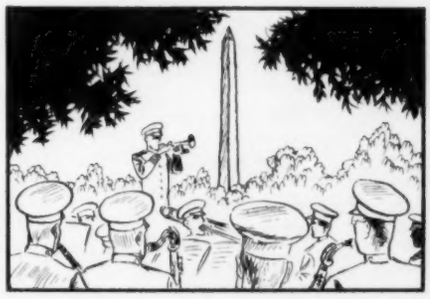
5 For his outstanding work with the school band in Poughkeepsie, he was awarded a full band scholarship at the New York Military Academy ... graduating in 1933.

6 While at band camp in Saugerties, N. Y., Arthur Pryor advised Leonard to continue in music ... instead of going to Penn and studying architecture, as "Dad" Smith had suggested.

7 The decision being left to him, Leonard enrolled that fall in Williams School of Music. Shortly before graduation in 1936, he won a contest in composition held at famous Carnegie Hall.

8 After leaving school, Leonard played first trumpet with the Barrerre Little Symphony, and was employed as cornet soloist and first chair man with the Edwin Franko Goldman Band.

9 In 1937, Leonard left the Barrerre group to become first trumpet of the Detroit Symphony and Ford Sunday Evening Hour orchestras ... in addition to playing with the Goldman Band.



10 Heeding his country's call to arms, Leonard enlisted in the Navy in 1942. Almost immediately he was ordered to Washington, D. C., where he spent the next 3½ years as cornet soloist for the great United States Navy Band.

11 Today, Leonard B. Smith is recognized as America's premier cornet soloist ... is conductor of the Belle Isle Band and the "Million Dollar" Band of Detroit. A Martin fan from the beginning, Mr. Smith plays both the Committee Model Martin Trumpet and Committee Model Cornet.

New Music Publications Released

Abbreviations

(E), easy; (M), moderate; (D), difficult; (EM), moderately easy; (MD), moderately difficult; S, score; P, parts; C, conductor. Key to publishers follows list.

BAND

A. G. F. March—Jones (M) CF.....$1.00
Carnival Suite—Tansman (MD) Le.....6.50-9.00
Chorale March—Fiorillo EP.....4.00
Commandante (Marche Espagnole)—Guentzel (M) Bar.....2.50
Comedians' Galop—Kabalevsky-Leidzen (M) Le..3.50-5.00
Dixieland Traveller—arr. Blanc (M) DG.....1.00
Doxology—Leidzen (with Chorus) (EM) Le....5.00-7.50
Ecstasy (Solo for Bb Cornet [Trumpet] or Baritone with Band Accompaniment) (M) CF.....4.50-7.00
Fantasy On An American Air—Fred (MD) FS..4.00-6.00
Festive Processional—Beach (M) EV.....4.00-6.50
Finale to Symphony V—Shostakovitsch-Righter (D) BH..
Flow Gently Sweet Afton—McCall (M) DG....2.00-3.00
From the Delta—Still (MD) Le.....6.50-9.00
Golden Bear (March)—Richards (M) Bar.....1.00
Golden Glow Overture—Johnson (EM) BH.....7.00
Grand Symphony for Band, 2d Movement—Berlioz-Goldman (M) Mer.....3.50-6.00
(for Band and Trombone Solo)
Impressions of Verona—Senee-Chidester (E) CF..2.50-4.00
Janus—Johnson (E) CF.....4.00-7.00
La Jardin—Rusch (M) CF.....5.00
March of the Tin Toys—Pittman (E) CF.....2.50-4.00
Mozart Matriculates—Templeton-Paulson (M) Le.5.00-7.50
Overture on Russian Folk Themes—Ivanov-Radkevich-Yoder (MD) Le.....5.00-7.50
Poor Wayfaring Stranger—arr. Fred (EM) FS..2.50-4.00
Prelude and Fugue in F Minor—Handel-Malin (M) CF.....2.50-4.25
Prelude in C—Harvey (M) EV.....3.50-5.50
Prelude Moderne—Ovanin (M) CF.....2.50
Prelude from Die Meistersinger—Wagner-Kent (M) CF.....4.50-7.50
Red Wagons (March)—Evans (M) Bar.....1.00
Russian Choral and Overture—Tschaikovsky-Isaac (E) CF.....4.00-7.00
Sabre Dance—Khachaturian-Cheyette (includes marching formation) (M) Le.....1.00
The Service Musician March—Ziegler (E) Zie.....1.50
Shangri-La—Bennett (M) CF.....4.00-7.00
Short Classics for Band—arr. Gillette (M) CF....4.00-7.00
Skip to My Lou—arr. Fred (EM) FS.....2.50-4.00
South American Holiday—Fiorillo EP.....6.00
Spaixico—Fred (MD) FS.....4.00-6.00
St. Francis of Assisi—Moehlmann (MD) FS.....6.50-9.00
Summer Day Suite—Prokofieff-Leidzen (EM) Le..5.00-7.50
Three Dances from Gayne Ballet-Khachaturian-Leidzen (M) Le.....5.00-7.50
Two Christmas Processional Marches—arr. Marcelli (E) CF.....2.00-3.50
Two Moods Overture—Grundman (EM) BH.....7.00
Wilderness Road—Siegmeister (EM) Le.....3.50-5.00
World Peace—Goldman-Leidzen (M) CF.....1.50

SMALL BAND

Fireworks Music (Part I)—Handel (M) Mar.....2.50
Fireworks Music (Part II)—Handel (M) Mar.....1.75

ORCHESTRA

Corteges—Rawsthorne (M) CF.....S-5.25
Deep River—arr. Gould Mil.....S-1.50, P-.20
Rumba Mexicana—Miller (M) CF.....1.35-1.85
Santa Fe Tipica—arr. Mares (E) CF.....C-1.50, P-.60
Suite of Scottish Dances—Alwyn (M) CF.....S-3.75, P-.60
Tales From the Vienna Woods—Strauss-Toldi (M) CF.....2.00-2.50
Zampa—Herold-Sopkin (M) CF.....4.00-7.00

STRING ORCHESTRA

Concerto Grosso-Corelli-Barbirolli (M) CF.....S-2.25, P-.30-.50
Masterworks—arr. Church-Glass (E) Le....S-2.50, P-1.00
O Little One Sweet—arr. Stanton (M) CF....S-.50, P-.10
Overture—Bach-Daymond (M) CF.....S-3.75, P-.80
Port Royal Suite for Strings—McKay (EM) CCB.....S-1.00, P-.25
Sheep May Safely Graze—Bach-Jacques (Two solo violins) (M) CF.....S-1.25, P-.25-.30
Suite for String Orchestra—DeLamarter (M) Wit.....6.00
Three Movements—Bach-Daymond (M) CF..S-2.25, P-.30
Wensleydale Suite—Pennyman (M) CF.....2.50
The 'Whitehall' Suite—Blow-Shaw (M) CF.....S-3.00, P-.30-.50
Serenade—Hanson (Flute, Harp and Strings) (D) CF.....S-1.25, P-.35-.50
Fantasia on British Airs—Gibilaro (Oboe and Strings) (M) CF.....S-3.00, P-.50

ORCHESTRAL SCORES

Freischutz Overture—von Weber (with Conducting Analysis) (D) Mar.....1.50
Sunday in Brooklyn—Siegmeister (Study Score) (D) Mar.....2.00
Symphonies 5, 6, 7—Beethoven (Study Score) (D) Mar.....1.75 ea.

METHODS AND COLLECTIONS

Clarinet

Bach for the Clarinet, Books I, II, III—Simon (Duets, Trios, and Quartets) (MD) GS.....1.00-1.25
Clarinet Excerpts from Orchestral Literature (Books I and II)—Waln (D) Bel.....1.00 ea.
Fun With Scales—Gornston-Paisner (M) Le.....1.00
16 Smart Studies for Clarinet—Huffnagle (D) DG...1.50

Trumpet

Fun With Scales—Gornston-Paisner (M) Le.....1.00
16 Smart Studies for Trumpet—Huffnagle (D) DG....1.50

French Horn

Basic Technical Studies—Meek (M) EV.....1.50

Violin

Change of Position Studies, Op. 36—Dounis Mil.....1.50
Finger Patterns—Bornoff (E) CF.....1.25
Poco a Poco (First Year Violin Book)—Marsh-Finch (E) Om.....1.00

Strings From the Start, Part II—Jones (M) CF.....75
Tune Town—Holmes (E) CF.....60

Double Bass

12 Studies in Different Styles—Bille (D) EV.....2.00

Key to Publishers

Bar—Barnhouse
Bel—Belwin
BH—Boosey & Hawkes
CCB—C. C. Birchard
Ce—Century
CF—Carl Fischer
CP—Composers Press
DG—David Gornston
EP—Educational Pub.
EV—Elkan-Vogel
FS—FitzSimons
GS—G. Schirmer
Har—Harms
Le—Leeds
Mar—Marks
Mer—Mercury
Mil—Mills
NW—New World
Om—Omega
RAM—Russian-American
TP—Theodore Presser
Wit—Witmark
Zei—Zeigler

PHIL COX FAVORS HORN PARTS IN C

THE INSTRUMENTALIST has from time to time published proposals that trumpet and horn parts be written in C. Thus the trumpet parts would sound as written, and Bb horn players would follow the fingering of the new style trumpet-cornet.

Since these suggestions were first made, there has been a flood of discussion and correspondence, some for and some against. It has been almost more than a "tempest in a teapot."

Philip Cox, conductor of the French horn department for the *School Musician,* has recently written us that he has joined the ranks of those who favor the use of C music for the Bb horn.

The suggested horn in C part sounds one octave lower than the written notes.

RETAINING YOUR SENIORS

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Ecstasy Waltz (band accompaniment published).....1.00
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Bride of the Waves, polka.....1.00
DEL STAIGERS
Carnival of Venice, fantasia (band accompaniment published).....1.00
EDWIN FRANKO GOLDMAN
American Caprice, polka.....75
SIGMUND HERING
Moon Shadows, polka.....1.00
ABE KATZ
A Fantastic Dream, tone poem.....1.25
WALTER B. ROGERS
A Soldier's Dream, fantasy.....75
WALTER SMITH
The Cavalier, polka.....75
WILLIAM TONG
The Tower of Jewels, solo brillante.....1.00

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SIMEON BELLISON
Mozart's Concerto Rondo in Bb major, with a cadenza ("Mozartiana") by Bellison (orchestral accompaniment on rental).....1.75
Beethoven's Variations on a Theme of Mozart.....2.00
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JOHN DE BUERIS
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GUSTAVE LANGENUS
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P. JEANJEAN
Carnival of Venice, theme and variations.....1.00

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OUR READERS SAVE CONVENTION EXPENSES?

"Exhibits" are a part of every convention that no one misses. Instruments, music and equipment on display at conferences offer an attractive training course in keeping up to date with one's profession.

Because directors of bands and orchestras are the purchasers of materials for schools, and because we influence most of the purchasing done by our pupils and their parents, dealers want us to know the merits of their products. In recent years, however, the number of dealers, manufacturers and publishers has increased many fold. It is more difficult to become acquainted with all available musical merchandise. To choose intelligently, we must be informed.

Fortunately, as of 1948 and thereafter, those of us who cannot spend much time at many conventions need not remain in ignorance nor move in professional darkness. For this, we are indebted to progress in the art of advertising. Facsimiles of convention exhibits—attractive and informative—are brought into our homes, our studios, and our classrooms, through the medium of magazine advertisements.

These advertisements are worth reading for their factual content alone. *All* the advertisements in this magazine are for the teacher of instrumental music. (Such is not the case with daily newspapers and "popular" magazines.) Any of us may need to buy anything advertised in this magazine at any time—or if not, we need to know that such articles are available. That is why the editors say:

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What key should be used?

For unison singing by adults or mixed voices the key of Ab is recommended. The key of Bb may be used for unison singing by groups consisting of girls or women.

For concert use without voices, Bb is perhaps a more satisfactory key, and is still used by most bands and orchestras for all occasions. This key is satisfactory where trained choruses using four-part harmony are involved. While it is difficult for a massed group to start in the key of Ab, the singing of the subsequent portions is definitely more successful in the lower key.

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Since half of all instruments are at least 20 years of age, and nearly one-fourth are more than 30 years old, according to the now famous AMC survey, the recent removal of the 10 per cent excise tax from instruments sold to non-profit educational institutions will probably result in increased purchases of musical instruments and lead to a better quality of performance, as well as increased interest in musical study. The tax removal is particularly important to schools, since many have had large increases in enrollment with even higher maintenance and teaching expenses.

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912 and March 3, 1933, of

THE INSTRUMENTALIST
Published bi-monthly (September 5 to May 5)
at 409 Main St., Glen Ellyn, Ill.
For August, 1948.

State of Illinois, County of DuPage,—ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Raymond Carr, who, having been duly sworn according to law, deposes and says that he is the Editor of the INSTRUMENTALIST, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the Publisher, editor, managing editor, and business managers are:

Publisher and Editor, Traugott Rohner, 2430 Lawndale Ave., Evanston, Ill.; Managing Editor and Bus. Mgr., Raymond Carr, 409 Main St., Glen Ellyn, Ill.

2. That the owner is: (If the publication is owned by a corporation, its name and address must be stated and immediately thereunder the names and addresses of the stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member must be given.)

The INSTRUMENTALIST, Glen Ellyn, Ill.; Traugott Rohner, 2430 Lawndale Ave., Evanston, Ill.; Raymond Carr, 409 Main St., Glen Ellyn, Ill.

3. That the known bondholders, mortgages, and other security holders owing or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are:

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

RAYMOND CARR, Managing Editor

Sworn to and subscribed before me this 29th day of September, 1947.

LEE G. GILL, Notary Public

(My commission expires July 10, 1950.)

Meet the Author

JAROSLAV ("JERRY") CIMERA was soloist with Weldon's Second Regiment Band, Innes' Band, Sousa's Band, Bachman's "Million Dollar" Band; soloist and assistant director of Kryl's Band; and director of his own band. On the staff of N.B.C. radio for seven years, and Northwestern University teaching staff for fifteen years.

KARL D. ERNST has been supervisor of music in Portland, Ore., since 1943; is also director of the Portland Symphonic Choir. Obtained bachelor and master's degree, University of Washington. Taught in the Seattle Public Schools and was assistant professor of music in charge of orchestra and instrumental music at Central Washington College of Education. Associate professor and director of college bands at San Francisco State College for six years. Member Phi Beta Kappa and Phi Delta Kappa.

WOLFGANG KUHN is assistant professor of music, University of Illinois, Urbana. Degrees at James Millikin University and U. of I. Director of Interlochen Intermediate Orchestra at the N.M.C. Active in the Illinois String Planning Conference and the I.M.E.A. Phi Mu Alpha, Pi Kappa Lambda.

RUSSELL V. MORGAN has been director of music in the public schools of Cleveland, Ohio, since 1923. With Western Reserve University music faculty since 1928, has held a professorship since 1936. Organist-Director, Old Stone Church since 1923. Overseas in an Army band 1918-19. Holds degrees, including an honorary doctorate, from Northwestern. Editor of music text books, both vocal and instrumental.

WILLARD L. MYER is instrumental instructor in Washington High School, South Bend, Indiana. Trained in the famous Winfield, Kansas, public school groups, and graduated from Southwestern College in that city. Formerly instrumental music instructor in Westside Junior High School, Little Rock, Arkansas. Member 72d AAF Band, 1942-43. Received commission in Ordnance Department, 1943. While in the service was member of symphony orchestras in Fresno, Miami, and Battle Creek.

JOHN P. NOONAN started life as a trumpet player under the guidance of his father, who was a professional. Changing to drums, he played "on the road" and studied seriously with California's Max Nickell, who was declared by Sousa to be the greatest drummer of all time. Later he studied with Edward Metzenger and Roy Knapp, and worked under Russell Harvey. After four years with Ludwig as educational director, we find him in Bloomington, Illinois, where he has a drum shop and studio, and is a faculty member of Illinois Wesleyan University School of Music.

FRED OHLENDORF is supervisor of instrumental music in Long Beach, Calif. Has served on the summer faculty of U.S.C. Studied at American Conservatory, Northwestern, and U.S.C. Active in school affairs: Past chairman, Region V; Past chairman instrumental affairs Calif. Western M.E.C.; director of both Northern and Southern California festival orchestras. Director of Arrowbear (Calif.) Music Camp. Conducted at Hollywod Bowl with Leopold Stokowski.

GERALD R. PRESCOTT is bandmaster and associate professor at the University of Minnesota. Co-author "Getting Results with School Bands," and author "Prescott Technic System" for Wind Instruments. President, 1946 College Band Directors National Association. Degrees from Upper Iowa University (Fayette) and University of Iowa. Taught several years in Iowa cities, including Mason City and Iowa City. Three years in U. S. Army during World War II as music officer. Clubs: Toastmasters and Optimists.

ELWYN SCHWARTZ is assistant professor of music and director of bands, Fresno State College, Fresno, Calif. Degrees from San Jose State and University of Idaho. Past chairman, Region V, N.S.B.O.V.A. Director, summer camp band, University of Idaho. Festival chairman, Central California, several years. Lt. Governor, Kiwanis Club, Division 5. Contest adjudicator. Hobby: miniature band, orchestra, vocal figurines. Phi Mu Alpha.

GEORGE E. WALN is widely known because of his woodwind activities in and emanating from Oberlin. Destined by parental pressure for a commercial career, George graduated from Iowa State University with a major in accounting, taught at Coe College and in the Cedar Rapids (Iowa) schools, and took up school music. In the meantime he had laid his foundation with Gustave Langenus in New York, and worked out in two state university bands, in addition to theatrical work. After a year's teaching at Illinois and in the Urbana schools, he came to Oberlin as instructor of woodwinds and ensemble, whence his groups have toured widely. Active in the NSBA and chairman of selection committee.

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ILLINOIS UNIVERSITY APPOINTS HINDSLEY

Following Harding's Retirement

Mark H. Hindsley has been named acting director of bands at the University of Illinois for a period of two years, beginning September 1.

Hindsley has been assistant director under Harding since 1934. After receiving degrees from Indiana University in 1925 and 1927, he taught at Indiana, and directed instrumental music at Cleveland Heights, Ohio. Here he built his band into one of the finest in the country.

In military service from 1942 to 1946, Hindsley was in charge of band and musical activities for the Army Air Forces training command at Ft. Worth, Texas, and went to Europe in charge of band and orchestra instruction at an army school. He was separated with the rank of Lieutenant-Colonel.

David Hughes, for 17 years director of bands and orchestras in the Elkhart, Indiana, high school, has gone to Arthur Jordan Conservatory, Indianapolis, as chairman of the orchestra department. Dave is president of the band division of the NSBOVA.

Gilbert Waller leaves the University of Oklahoma to join the music staff at the University of Illinois. A part of his work under the extension program will be to send out string aids and lists of materials.

Harold B. Bachman is the new director of bands at the University of Florida. Bachman was known as the director of the "million-dollar band." He directed music and allied activities during the War in the Pacific area, with the rank of Lieutenant-Colonel.

Frederic Fay Swift leaves Ilion, N. Y., to head the music education department at Hartwick College, Oneonta, N. Y. He will continue as director of the New York State Music Camp and editor of the *State Music News*.

Winston Hilton, editor of the *Louisiana Musician,* has moved from the Terreboone high school in Houma to Louisiana Polytechnic Institute in Ruston, where he will be director of bands.

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NEWS of BUSINESS and MEN

The National Association of Music Merchants held its annual convention and exhibit at the Palmer House, Chicago, in June. Center of interest, judging by crowds, was the electronic organ (several makes), followed by television. Then there was the plastic trumpet and a plastic clarinet (not toys), a junior "juke box" to interest young children in playing records, and a grand piano that folds up (yes!) against the wall.

It was reported that two hundred million dollars was spent on musical instruments last year, with a tentative prediction of an increase of 8% for this year. Of these amounts, 90% is spent by schools.

The Chicago division of the Fred Gretsch Manufacturing Company has practically doubled its floor space, largely to make room for the drum boom (no pun). They now have the entire third floor at 218 South Wabash Avenue, Chicago 4.

R. L. Stahr has succeeded Fred A. Holtz as president and general manager of the Martin Band Instrument Company, Elkhart, Indiana. Holtz retires after over forty years with the company. Stahr has been with the firm since 1922.

The Music Publishers Association of the United States has elected new officers, headed by Nelson M. Jansky (C. C. Birchard & Co.) as president. The MPA is said to be the oldest trade association in the music industry.

William A. Mills succeeds Clare Johnson as executive secretary of the American Music Conference, Chicago. The AMC is supported by instrument manufacturers and others as a fact-finding and promotional body.

The Schillinger Music Library has been acquired by the Leeds Music Corporation for a consideration of approximately $25,000.00. The transaction was handled for Leeds by Arnold Shaw, who is co-editor of the "Schillinger System of Musical Composition" and editor of Schillinger's "Mathematical Basis of the Arts" (in preparation).

SCHOOL DRUM

The illustration shows a new economy school drum selling for $37.50. It measures 6½ by 14 inches. Suitable for school band and orchestra concert purposes. Features include a full snare throw-off action and streamlined tension castings. Double flange hoops, shell of three-ply mahogany. Made by a leading firm. For information, send a penny post card to The INSTRUMENTALIST, Box 512, Glen Ellyn, Ill. Simply say, "New School Drum," and sign your name and address.

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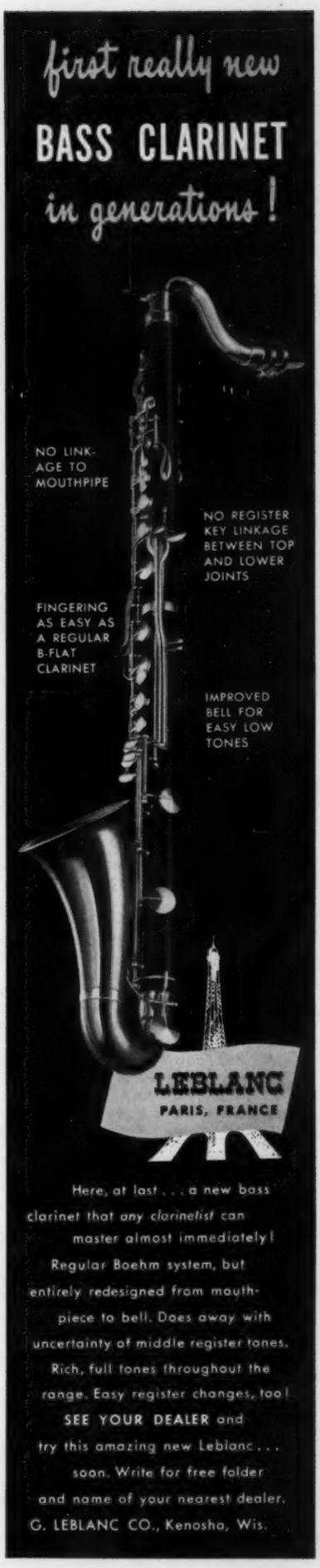
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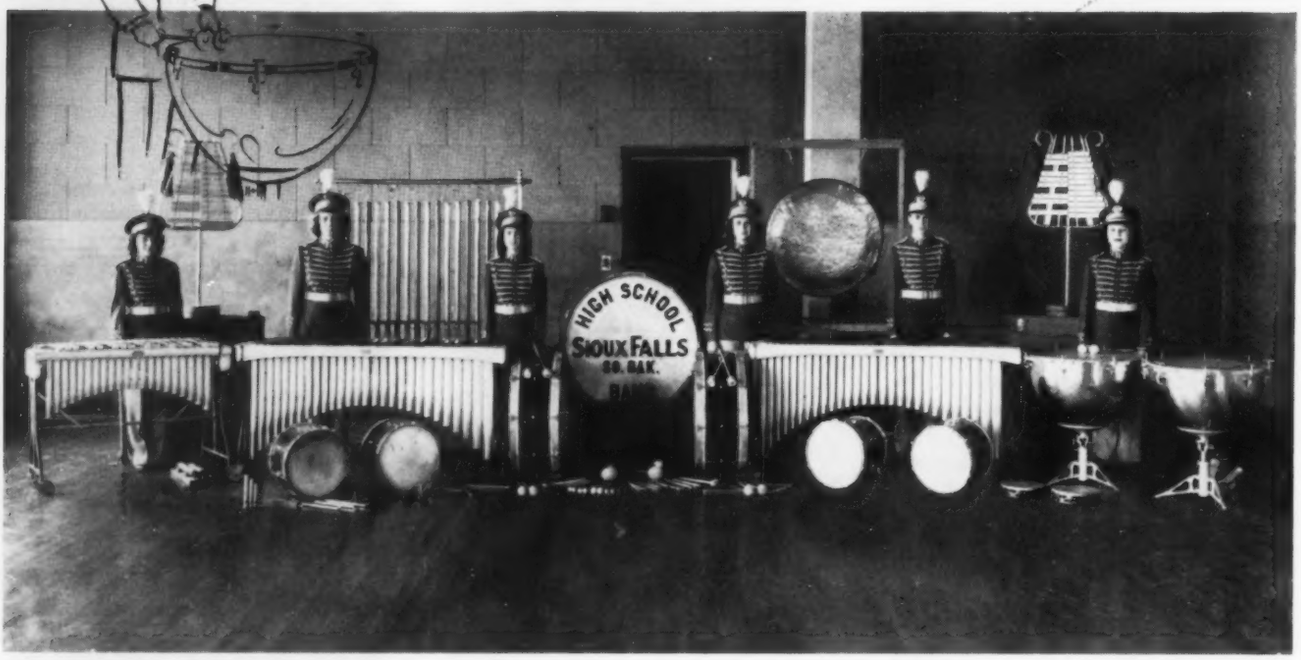

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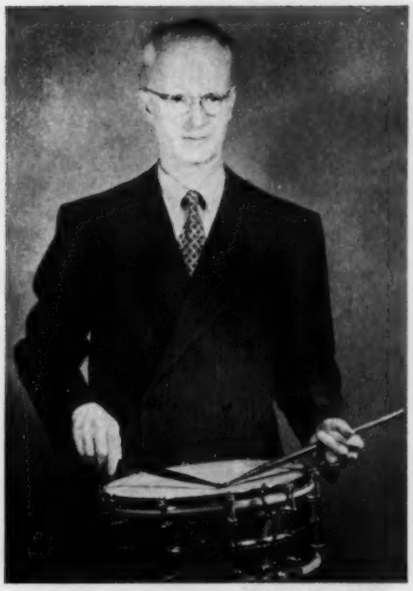

YOUR DRUM QUESTIONS ANSWERED

SINCE the last issue of The INSTRUMENTALIST we have received a few questions about drums and drumming which we will answer at this time.

Q—Is there any way I can keep my drummers from "pounding" on the snare drum?—A.E.W.

A—Usually this is caused by too much arm movement. I suggest that you make your students practice their lesson assignments without any arm movements whatsoever, just wrist motions, and yet observe dynamics. If no dynamics are shown, suggest "pp" through "f" with emphasis on the "pp" always. As you well know, the difficulty is to play softly enough on the snare drum. The forte passages are usually no problem. I believe that for almost every purpose very little arm movement is required in playing the snare drum. If terrific volume is required, some arm movement will augment the volume, and for "show" on the street raised arms are fine. For concert work, however, the use of flailing arms is bound to give a "boiler maker" touch.

Q—In modern concert band arrangements of popular numbers such as "Stardust", the drum parts do not seem too well arranged. Would you recommend filling in?—R.S.

A—In most cases the arranger of popular tunes really writes only a "guide" part for drums. Usually the introduction and endings are O.K. and should be so played. I do recommend filling in the chorus parts of the arrangement, for usually only straight beats and afterbeats are scored for bass and snare drum. If more than one snare drummer is used, obviously they will have to get together on the ad lib'ing. Wire brushes can be used to good effect for many of the "light" passages, as in the Stardust number you mentioned. I know several band drummers who use a regular hi-hat pedal with 14-inch cymbals for these popular tunes. Why not? The hi-hat is one of the dance band drummer's most important rhythm instruments and great for "pop" tunes. The bass drummer can play four light beats in a measure on the drum with the cymbal "pressed" lightly against the cymbal on the bass drum on the afterbeat instead of the beat. (Obviously this can be done only where one player plays both bass drum and cymbals).

Q—Do you feel that the vibraphone should be classified separately in contests? As it is, it is classified with xylophone and marimba, and I feel it is a separate and different instrument. —R.D.

A—I agree with you entirely. I have had this situation arise at a state contest and I believe they should be classified separately. I can see the marimba and xylophone in the same general grouping, but the vibraphone should be in a different class, in my opinion. I suppose the "powers that be" just grouped them all under mallet-played instruments and let it go at that. Usually from the judge's standpoint it isn't any problem as there are few vibraphones entered in contests; but there are a few more now than formerly and the instrument deserves a separate classification. Perhaps this will happen before too long.

Q—A well known drummer told me that practicing upon a pad is not good, and that the drum should be used for all practice. What do you say?—S.G.

A—If we could practice on the drum at all times I am sure it would be better, so I suppose your informant is right—if we just take that as a statement without any qualifications. From a practical standpoint I do not agree for several reasons. First, if you practice on a drum at all times you will not be too popular with your neighbors. (If you live in an apartment the landlord will soon curtail your practice!) More important, though, is the fact that the volume of the drum also distracts you and you will not keep at it very long. The snares, especially wire snares, tend to cover up defects in the rolls. A good drum pad will give excellent results and has the advantage of little noise. You can hear better what you are actually doing. The action of the pad is a little different than the drum head, but certainly not a serious drawback. If you are practicing a solo for contest work some practice sessions should be done on the drum, but not until the solo is memorized and all set. Then work it out on the drum. Thus I should say from a practical standpoint practice on the pad will bring excellent results.

It is the purpose of this column to help out in any way possible with your percussion problems. I would like very much to hear from many of you who have problems and further, if you have any ideas that have worked out for you, let me know about them so we can pass them on.—J.P.N.

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You will enjoy a new freedom before marching if you appoint now a responsible musician to stock the kit and be responsible for its contents.

Here is a list of most of the things you will want:

Several plastic reeds for the clarinetist who owns but one reed.
Collection of several sizes of safety pins.
Box of paper clips.
Small bottle of cleaning fluid.
Small clothes brush.
Needle and thread.
Assortment of rubber bands for broken springs.
Box of matches to reseat a loose pad.
Extra clarinet pads.
Spool of heavy thread.
Roll of adhesive tape.
Bottle of mercurochrome.
Band-aids.
Drum key.
Cork grease.
Screw driver.
Pliers.
Trombone and valve oil.
White shoe polish.

(A charge is made for some of the items which is large enough to serve as a penalty too.)

This plan will save you time and the attitude established that players and instruments must be in good condition at all times is a very desirable outcome.

—Lyle LeRette, Tulare, Cal.

SOLVE YOUR VIOLA PROBLEMS

I have a way of editing my viola parts so that any of my *best* violinists can transfer to viola at a moment's notice. This is done by covering the lower line of the viola clef with white ink and adding an additional line to the top of the clef with black ink.

Add one sharp to the key signature, placing the sharp on the top line where the first regular sharp would be placed. With flats, eliminate the first flat at the left. Then play the music on the viola as though it were an oversized violin; *i.e.*, the first ledger line below is third finger on the lowest string, exactly as on the violin.

This process of "doctoring" the viola music is not laborious. A little practice on an old piece of music will show you how thick to make the white ink, how fine a pen point to use, etc. Pupils can be taught to do it in a few minutes.

Idea DEPARTMENT

by Our Readers

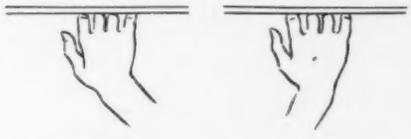
One can thus transfer his whole violin section, if desired, to viola almost instantly. True, much viola music is uninteresting; but the main hurdle is the "sales resistance" to the viola clef. Next time you have an important viola passage that your viola section can't handle, try this on two or three of your best violinists. They do not have to feel that they are being transferred permanently.

If enough of you try this and like it, and report to The INSTRUMENTALIST and the publishers, your viola problems may be solved forever—well, most of them!—Otto Weigel, La Grande, Oregon.

VIOLIN WRIST ACTION

I stumbled on an idea for developing correct wrist action for string students.

I have the student hold the knuckles nearest the tips of the fingers of his right hand so that the outside of all touch evenly against some smooth long surface such as the edge of a piano music rack. He will then execute a perfect wrist action by sliding the knuckles back and forth along the rack so long as he is careful that none of the knuckles leaves the rack during the motion. (See illustration)



By noting the action of his own wrist in this motion, as he practices it a few times till he becomes accustomed to it and his wrist relaxes, he will not only see but *feel* why it is a necessary action to keep the bow straight across the strings.

This idea may be still further impressed on the student as he bows on an open string while I form inverted V's with two fingers of each hand held over the bow on each side of the violin thus forcing the bow to go straight across the strings or be stopped by friction with my fingers.

This is not intended to supplant the "good old" methods, but it's a help.—Jack Dalby, Lincoln High School, Des Moines, Iowa.

This magazine welcomes contributions to our "Idea Department." Share your original helpful ideas with other directors. Contributions should be short (the shorter the better), and preferably typed, double-spaced. Address: "Idea Dept.," The INSTRUMENTALIST, Box 512, Glen Ellyn, Ill.

TUNES GLOKS TO BRASSES AT A-435 IN FREEZING WEATHER

This past season I had an old set of gloks retuned to A-435 so they would be more closely in tune with the brasses at freezing temperatures. This worked fine; but believe I will need about 3 sets—one for temperatures around 70, another for 40 to 60 above, and one for about 20 to 30 above. The glok is such a useful instrument in cold weather that I feel we must find ways to continue its use; but the use of an A-440 is out of the question below 40 above, and sounds pretty bad below 55.—Gerald R. Prescott, University of Minnesota.

HOW TO KEEP ORDER

My pet peeve (and yours?) is "children who makes noises on their instruments when I am explaining a point." The cure: Everyone understands that if he blows his instrument at the wrong time, he will have to put it back in its case. It really works!—Floyd H. Witherow, Shelton, Wash.

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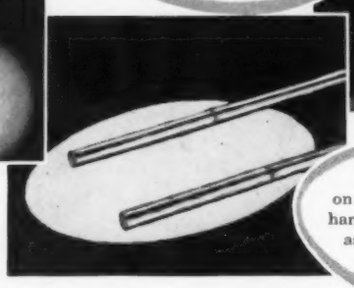

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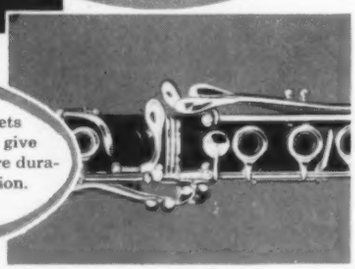

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